STUDIES IN ENGLISH

BOOK ONE

DBP920617

ROBBINS AND ROW

Maxine D. Newell
Riley School 4th

STUDIES IN ENGLISH

BOOK ONE

LANGUAGE

CAROLYN M. ROBBINS

TRAINING TEACHER, STATE NORMAL SCHOOL,
MANKATO, MINNESOTA

AND

ROBERT KEABLE ROW

FORMERLY VICE-PRINCIPAL, NORMAL SCHOOL, TORONTO, ONTARIO;
FELLOW IN EDUCATION, UNIVERSITY OF CHICAGO; INSTRUCTOR
IN PSYCHOLOGY AND PEDAGOGY, UNIVERSITY OF CHICAGO;
SUPERINTENDENT OF SCHOOLS, BERWYN, ILLINOIS

CHICAGO NEW YORK

ROW, PETERSON AND COMPANY

COPYRIGHT, 1916, 1920,
ROW, PETERSON AND COMPANY

△

REASONS FOR THE BOOK

The publication of "Essential Studies in English, Book One," in 1907, marked a distinct epoch in language work in elementary schools. At that time it was said:

"The evolution of text-books in language for the intermediate grades has been rapid. In spite of the conservative tendencies of educators, nearly all of the language books published more than ten years ago have been discarded. Many published since have never been accepted. The reason is that superintendents and teachers have been looking for a book more in harmony with recognized principles of the development of the art of language. One text after another has been tried without any evident improvement in the language power of the children.

"Progressive superintendents and teachers want a language book that appeals more largely to the experience of the children; that places the emphasis upon freedom and spontaneity in expression; that supplies an abundance of appropriate selections from the best literature for 'studies,' for the same reasons that students of drawing and painting are supplied with 'studies;' that shows how art, science, biography, and history should be used to promote growth in language power; that instead of making the mechanics of written composition the dominant feature of the work, throws such matters as abbrevations, contractions, punctuation, and capitalization

into proper perspective; that provides for abundant practice in the use of oral and written composition under conditions favorable to the development of facility, clearness, force, and grace in the use of language."

Experience during the past eight years has in every way justified the position taken at that time. The book had a phenomenal reception, especially among the more progressive school people. Because language is a difficult subject to teach, and an especially difficult one in which to measure results, it has not been easy to make a satisfactory language book. Notwithstanding these conditions our book has rarely been displaced where once introduced.

There is other evidence of the correctness of our general point of view. Of the language books made since 1907, only those that incorporate more or less the fundamental principles set forth in our book show signs of vitality. The older type of book invariably falls by the wayside.

But in such a subject as language, if books are to continue to represent the best educational ideals, they must have a continuous growth and evolution. When we made our book we thought we should probably revise it within five or six years. The general satisfaction with which the book was used seemed to make an early revision unnecessary. Now, after nearly nine years, we felt that justice to our patrons, as well as ourselves, demanded that we make a careful investigation of *possibilities* of improving the book.

Every available help has been utilized in making this new edition. We had kept on file all the criticisms received since the book was published, including elaborate criticisms made

by our competitors. Our agents were asked to send in lists of the studies reported to them as least satisfactory. Then a comprehensive questionnaire was sent to more than one hundred teachers who had used the book for some years. The information so gathered was tabulated and studied for guidance in making the revision.

The following principles, which were fundamental in the earlier book, have been more carefully worked out and strongly emphasized in this:

1. The first essential in the development of language power is much intensive study of literature for language impressions, for composition suggestions, and as models of good language expression. As Professor Palmer says, "Language is caught, not taught." How can language be caught from a book except from good models to be used as studies?

Other language books have considerable literature but it is commonly used merely as the basis of work on the mechanics of composition or on technical grammar.

2. The second important factor in language training is abundant practice in oral and written composition, involving especially the organization of each pupil's ideas of his personal experiences or of other familiar subjects. It is recognized first, last, and all the time that it is not what the teacher does for the child, rather what the child does for himself, that educates him.

3. The third essential in good language lessons is wise, careful provision for regular systematic training in correct English, including the simple rules of punctuation, capita-

ization, etc., and—still more important—the formation of right habits in the use of those words and idioms that give most trouble in our language.

Much as we should like to make individual acknowledgment of our indebtedness to all those who have contributed to the improvement of our book, the list is quite too long: so we can merely say, We thank one and all most cordially, and we hope the new book will more than justify their thought and labor.

THE AUTHORS.

CONTENTS

PART ONE

STUDY		PAGE
1.	An Original Story.....*Off to America*	17
2.	Literature and Composition.....*September*	18
3.	Choice of Words.....*Is and Are*	19
4.	Memory Quotation.....*The Sweet Pea*	20
5.	The Sentence	20
6.	The Sentence	21
7.	Literature and Composition.....*Clytie*	22
8.	Choice of Words.....*Was and Were*	23
9.	An Original Story	23
10.	A Model Letter	26
11.	Letter Writing	27
12.	Abbreviations of Names of the Months	28
13.	Writing Dates	28
14.	Literature and Composition.....*Daisies*	29
15.	Choice of Words	30
16.	A Conversation Lesson.....*What Mother has Brought*	30
17.	Literature and Composition.....*The Hare and the Tortoise*	32
18.	Letter Writing .....*Addressing Envelopes*	33
19.	Letter Writing .....*To a Former Playmate*	34
20.	Capital Letters Beginning Names	34
21.	Telling a Story	35
22.	Literature and Composition.....*Nell and Her Bird*	35
23.	Writing Abbreviations	37
24.	Literature and Composition.....*A Brave Mother*	37
25.	An Original Story.....*A Picnic*	39
26.	Right Use of Words.....*Don't and Doesn't*	39
27.	A Story to Tell.....*Father Bruin*	40
28.	Writing the Names of Books, Stories, and the Like	43
29.	An Original Story	44
30.	The Use of the Comma in Address	46
31.	The Use of the Comma in Address	46
32.	Right Use of Words	46

STUDY			PAGE
33.	Letter Writing	*To Grandfather*	47
34.	Literature and Composition	*October's Bright Blue Weather*	47
35.	Memory Quotation	*A Little Stream*	49
36.	Right Use of Words	*Was and Were*	49
37.	The Use of the Comma in a Series of Words		50
38.	The Use of the Comma in a Series		51
39.	Literature and Composition	*The Lark and Her Young Ones*	51
40.	The Direct Quotation		53
41.	Literature and Composition	*The Pine Tree*	54
42.	An Original Story	*Christmas*	56
43.	Letter Writing	*Accepting an Invitation*	57
44.	Literature and Composition	*Jack Frost*	57
45.	Spelling and Punctuation		59
46.	Right Use of Words	*Don't and Doesn't*	59
47.	Singular and Plural Forms of Names		60
48.	Art and Composition	*First Steps*	61
49.	Literature and Composition	*Raining*	62
50.	Literature and Composition	*The First Buttercups*	63
51.	Words Commonly Mispronounced		64
52.	Letter Writing	*To a Cousin*	64
53.	Literature and Composition	*Squirrel Wisdom*	65
54.	Right Use of Words	*These, Those, and Them*	66
55.	Dictation, Review of Capitals		67
56.	Original Composition	*A Story of a Mill*	67
57.	An Original Story		67
58.	The Comma in Address—Review		70
59.	Literature and Composition	*The Windmill*	70
60.	Letter Writing	*To Your Father or Your Brother*	72
61.	Right Use of Words	*Isn't, Aren't, Am Not*	72
62.	Original Composition	*A Story of a Runaway*	73
63.	Literature and Composition	*Wishing*	73
64.	Form in Composition	*Spelling and Punctuation*	75
65.	Words Often Mispronounced		76
66.	Choice of Words	*Sit, Sits, Set and Sets*	76
67.	An Original Story	*A Snow Man*	77
68.	Literature and Composition	*The Cat, the Monkey, and the Chestnuts*	77
69.	Letter Writing	*To a Friend*	78
70.	Art and Composition	*Lions at Home*	79

STUDY		PAGE
71.	ORIGINAL COMPOSITION.....*Story of a Pet*	80
72.	TROUBLESOME SENTENCES.....	80
73.	LITERATURE AND COMPOSITION.....*The Miller of the Dee*	81
74.	FORM IN COMPOSITION.....*One Use of the Apostrophe*	82
75.	A STORY BY SUGGESTION.....*The Wind*	83
76.	LITERATURE AND COMPOSITION.....*The True Hero*	83
77.	TROUBLESOME SENTENCES.....	84
78.	WORDS COMMONLY MISPRONOUNCED.....	85
79.	FORM IN COMPOSITION...*Words Divided at the End of a Line*	85
80.	LITERATURE AND COMPOSITION.....*Who Likes the Rain?*	86
81.	WORDS OFTEN MISPRONOUNCED.....	87
82.	AN ORIGINAL STORY OR A PLAY.....	88
83.	TROUBLESOME SENTENCES.....	90
84.	LITERATURE AND COMPOSITION.....*The Wonderful World*	90
85.	LETTER WRITING.....*To Your Family*	92
86.	FORM IN COMPOSITION.....*Broken Quotations*	92
87.	RIGHT USE OF WORDS.....*Forms of Sit and Set*	93
88.	LITERATURE AND COMPOSITION.....*Fido's Little Friend*	93
89.	FORM IN COMPOSITION.....*Dictation*	99
90.	LITERATURE AND COMPOSITION.....*The Bluebird*	100
91.	RIGHT USE OF WORDS.....*Forms of Lie and Lay*	101
92.	ART AND COMPOSITION. .*Bringing Home the Newborn Calf*	102
93.	LETTER WRITING.....	102
94.	AN ORIGINAL STORY.....	105
95.	SUMMARY FOR PUPILS AND TEACHERS.....	105

PART TWO

96.	LITERATURE AND COMPOSITION.....*Clouds*	107
97.	NATURE STUDY.....*The Shape of Trees*	108
98.	FORM IN COMPOSITION.....*Punctuation*	109
99.	TRAINING IN CORRECT ENGLISH.....*Choice of Words*	110
100.	LETTER TO A FRIEND.....	111
101.	LITERATURE AND COMPOSITION.....*A Boy's Song*	111
102.	RIGHT USE OF WORDS.....*Can and May*	113
103.	LETTER WRITING.....*To a Friend*	114
104.	AN ORIGINAL STORY.....	114
105.	REPRODUCTION STORY.....*Narcissus*	114
106.	WRITING ABBREVIATIONS.....*A Review Lesson*	115
107.	AN ORIGINAL STORY.....	116

STUDY		PAGE
108.	Direct and Indirect Quotations	118
109.	Literature and Composition—*Work*	119
110.	Art and Composition—*The Dress Parade*	120
111.	Right Use of Words—*Learn and Teach*	122
112.	The Paragraph—*A Trip with the Carrier*	122
113.	Letter Writing	124
114.	Literature and Composition—*What Was It?*	124
115.	Literature and Composition—*Robin Hood*	125
116.	Troublesome Sentences, Review	128
117.	A Letter of Invitation	129
118.	Writing Dates	129
119.	Written Composition—*The Circus*	129
120.	Choice of Words	130
121.	Art and Composition—*The Passing Show*	131
122.	Letter Writing—*To a Child*	132
123.	Literature and Composition—*The Song of the Wind*	134
124.	Spelling and Punctuation, Review—*Judging by Appearances*	135
125.	An Original Story—*Hallowe'en*	136
126.	Right Use of Words	136
127.	Memory Selection—*Thanksgiving*	137
128.	Letter Writing—*To a Former Playmate*	138
129.	Literature and Composition—*November*	138
130.	Giving Directions	140
131.	Choice of Words	140
132.	Oral and Written Composition—*Penn and the Indians*	141
133.	Right Use of Words	144
134.	Art and Composition—*Saved*	144
135.	Explanation	145
136.	Letter Writing—*To a Relative*	145
137.	Literature and Composition—*The Seasons*	146
138.	Right Use of Words	147
139.	An Original Story	148
140.	Memory Quotation—*The Flight of the Birds*	150
141.	Right Use of Words—*Forms of Rise and Raise*	150
142.	Original Story—*Thanksgiving Day*	151
143.	Literature and Composition—*The Three Wishes*	151
144.	Letter Writing—*Informal Invitation, Acceptance, and Regrets*	153

STUDY		PAGE
145.	WRITTEN COMPOSITION.....*Indian Life*	153
146.	CHOICE OF WORDS.....	154
147.	WRITTEN COMPOSITION.....*Pioneer Life*	154
148.	LITERATURE AND COMPOSITION.....*The Wind in a Frolic*	155
149.	LETTER WRITING..... .....*Informal Invitation, Acceptance, and Regrets*	156
150.	AN ORIGINAL STORY.....	158
151.	ART AND COMPOSITION.....*The Stump Speech*	158
152.	ORAL AND WRITTEN REPRODUCTION.....*A Fairy Story*	159
153.	SPELLING AND PUNCTUATION.....	160
154.	LITERATURE AND COMPOSITION.....*The Sandpiper*	160
155.	AN ORIGINAL STORY.....*Riding a Bicycle*	162
156.	TROUBLESOME SENTENCES.....	162
157.	LETTER WRITING.....*To Mother*	163
158.	EXPLANATION .....*Proverbs*	163
159.	THE USE OF THE APOSTROPHE TO SHOW POSSESSION.....	164
160.	LITERATURE AND COMPOSITION..... .....*The Landing of the Pilgrim Fathers*	164
161.	EXPLANATION .....*A Game*	166
162.	CHOICE OF WORDS.....	167
163.	AN ORIGINAL STORY.....	168
164.	GIVING DIRECTIONS.....	170
165.	LITERATURE AND COMPOSITION.....*Norse Lullaby*	170
166.	LETTER WRITING.....	171
167.	FORM IN COMPOSITION.....*Use of the Apostrophe—Review*	171
168.	WRITTEN COMPOSITION.....*An Inferred Conversation*	172
169.	TROUBLESOME SENTENCES.....	173
170.	LITERATURE AND COMPOSITION..... .....*An Apple Orchard in the Spring*	174
171.	RIGHT USE OF WORDS.....	175
172.	LETTER WRITING.....*To a Friend*	176
173.	ART AND COMPOSITION.....*Piper and Nutcrackers*	176
174.	FORM IN COMPOSITION..... .....*The Apostrophe in Contractions—Review*	178
175.	LITERATURE AND COMPOSITION...*The Story of Grace Darling*	178
176.	WRITING A REPORT.....*My First Flower Garden*	181
177.	DESCRIPTION .....*A Horse*	181
178.	LETTER WRITING.....	182
179.	CHOICE OF WORDS.....	182

STUDY		PAGE
180.	Addressing Envelopes	183
181.	Words Often Mispronounced	184
182.	Literature and Composition—*The Bluebird*	184
183.	Original Story—*The Family Life of the Robin*	186
184.	Right Use of Words—*Either, Neither, Each, Each Other, One Another*	187
185.	Review of Punctuation	188
186.	Improving a Composition—*The Farmer and the Brownie*	188
187.	Words Often Mispronounced	189
188.	Literature and Composition—*The Grapevine Swing*	189
189.	Letter Writing	191
190.	Summary for Pupils and Teachers	191

PART THREE

191.	Literature and Composition—*From a Railway Carriage*	193
192.	Troublesome Sentences	194
193.	Original Composition—*An Animal Story*	194
194.	A Test in Punctuation and Capitalization	195
195.	Words Often Mispronounced	195
196.	Memory Quotation	196
197.	Art and Composition—*The Cheerful Cherub*	196
198.	Right Use of Words	198
199.	Description and Story	198
200.	Letter Writing—*To a Relative*	198
201.	Form in Composition—*Dictation Exercise*	199
202.	Combining Sentences	200
203.	Explanation—*Pueblo Homes*	201
204.	Literature and Composition—*The Arab and His Steed*	202
205.	Art and Composition—*Feeding Her Birds*	206
206.	Completing a Story—*George Mason's Trial*	208
207.	Right Use of Words—*Did, Done, Saw, Seen, Went, and Gone*	208
208.	A Model Letter—*A Letter from a Cat*	209
209.	Form in Composition—*A Receipted Bill*	212
210.	An Original Story—*A Vacation Experience*	212
211.	Literature and Composition—*The Battle of the Ants*	214
212.	Choice of Words	216
213.	Letter Writing—*From a Foreign Country*	217
214.	Form in Composition	217
215.	An Original Story	218

STUDY		PAGE
216.	LITERATURE AND COMPOSITION.....*My Kingdom*	220
217.	ORIGINAL COMPOSITION.....*Explanation of a Game*	222
218.	THE USE OF WORD-FORMS TO EXPRESS TIME.....	222
219.	A BUSINESS LETTER.....*Application for a Position*	223
220.	FORM IN COMPOSITION..*Paragraphs and Divided Quotations*	224
221.	LITERATURE AND COMPOSITION.....*A Character Sketch*	225
222.	ART AND COMPOSITION.....*Not to be Caught with Chaff*	228
223.	EXPLANATION .....*Streams*	229
224.	THE USE OF WORD-FORMS TO EXPRESS TIME.....	229
225.	WORDS OFTEN MISPRONOUNCED.....	230
226.	LETTER WRITING.....	230
227.	NATURE STUDY.....*The Fox*	231
228.	ART AND COMPOSITION.....*The Cheerful Cherub*	232
229.	LITERATURE AND COMPOSITION.....*Robert of Lincoln*	232
230.	FORM IN COMPOSITION.....*Direct and Indirect Quotations*	237
231.	A STORY BY SUGGESTION.....*Signs of Autumn*	237
232.	TRAINING IN CORRECT ENGLISH.....	237
233.	LETTER WRITING.....*From an Animal*	238
234.	AN ORIGINAL STORY.....*How I Would Use Ten Dollars*	238
235.	FORM IN COMPOSITION..... .....*Punctuating and Paragraphing—A Review*	238
236.	A HUMOROUS STORY.....*The Farmer and the Bicycle*	239
237.	A HUMOROUS STORY.....	241
238.	FORM IN COMPOSITION.....*Writing Receipts*	241
239.	AN ORIGINAL STORY.....	241
240.	THE USE OF WORD-FORMS TO EXPRESS TIME.....	243
241.	LITERATURE AND COMPOSITION..... .....*The Moonbeam's Christmas Story*	243
242.	AN ORIGINAL STORY.....*The Approach of a Storm*	249
243.	FORM IN COMPOSITION.....*Punctuating and Paragraphing*	250
244.	PRONUNCIATION.....*Drill on Certain Vowel Sounds*	251
245.	TRAINING IN CORRECT ENGLISH....*Correct Forms of Words*	251
246.	LITERATURE AND COMPOSITION.....*The Wind and the Moon*	251
247.	LITERATURE AND COMPOSITION.....*Brushwood and Straw*	254
248.	CHARACTER SKETCH.....*Master Simon*	255
249.	A CHARACTER SKETCH.....*Ichabod Crane*	257
250.	ORIGINAL COMPOSITION.....*Sketch of Rosa Bonheur*	260
251.	FORM IN COMPOSITION.....*Report of a Conversation*	260
252.	DESCRIPTION .....*A House*	262

STUDY		PAGE
253.	Choice of Words	262
254.	Description of a Dog — *Bob*	263
255.	Letter Writing — *An Order for Books*	265
256.	Written Composition — *My Favorite Winter Sport*	265
257.	Literature and Composition — *A Ride for Life*	266
258.	Dramatization — *The Pied Piper of Hamelin*	269
259.	An Original Story	270
260.	Form in Composition — *Uses of the Comma—Review*	271
261.	Literature and Composition — *The Shell*	271
262.	The Use of Word-Forms to Express Time	273
263.	An Invitation	274
264.	Nature Study	274
265.	Literature and Composition — *Tampa Robins*	275
266.	Revising a Composition — *How We Made Our Red Dye*	276
267.	The Use of Negatives	278
268.	Story Telling — *Abraham Lincoln*	279
269.	A Story to Tell — *A Burning Building*	279
270.	An Original Story — *A Story of a Fire*	282
271.	Literature and Composition — *The Cloud*	282
272.	Letter Writing — *An Order for a Magazine*	283
273.	Letter Writing — *An Essay*	284
274.	Art and Composition — *Shepherdess and Sheep*	284
275.	Review of Punctuation — *The Comma and the Apostrophe*	285
276.	Literature and Composition — *The Boy Washington*	285
277.	Right Use of Words — *Seen and Saw, Did and Done*	287
278.	Letter Writing — *Acceptance of an Invitation*	288
279.	Original Description — *A Drive in the Country*	288
280.	Explanation — *A Process*	290
281.	Literature and Composition — *The Belfry Pigeon*	290
282.	Literature and Composition — *The Yellow Violet*	291
283.	Reproduction — *A Humorous Story*	293
284.	Letter Writing — *The Circus*	293
285.	Review of Uses of Capital Letters	294
286.	Art and Composition	294
287.	Literature and Composition — *Tray*	294
288.	Writing a Report — *A Bird Story*	296
289.	Literature and Composition — *Consider*	279
290.	Summary and Review	298

To the Pupil:

You have a right to know why you are asked to study this book. There are several reasons:

1. Boys and girls, men and women, show their taste, refinement and general education more clearly by their language than in any other way. Good looks, fine clothes, or great wealth fail to hold esteem for a person who does not use good language.

2. You cannot do your best work in other subjects in school unless you learn to understand clearly and fully the language used in your books and are able to tell or write well what you learn.

3. Good literature is the best means of enjoyment throughout your life. This source of pleasure and satisfaction is open only to those who have good training in language.

4. Success in life very largely depends upon your ability to understand language and to use it clearly, forcefully and with easy grace.

Yours very truly,
The Authors.

PART ONE

STUDY 1

An Original Story

OFF TO AMERICA *Hirth-Dufrenes*

Who is the most important person in this picture? Why? Who interests you next? Why? What is the use of the piece of cloth on the pole? What is the real purpose of the trip? Tell what you think about the possible danger of the trip.

Let each one come to class prepared to tell a story of some experience suggested by the picture: A ride in a rowboat, a sailboat, or a canoe; a trip on a steamer; a fishing trip; or a story of what the children in the picture did.

STUDY 2

Literature and Composition

SEPTEMBER

The golden-rod is yellow;
The corn is turning brown;
The trees in apple orchards
With fruit are bending down.

The gentian's bluest fringes
Are curling in the sun;
In dusky pods the milkweed
Its hidden silk has spun.

The sedges flaunt their harvest
In every meadow nook;
And asters by the brookside
Make asters in the brook.

From dewy lanes at morning
The grapes' sweet odors rise;
At noon the roads all flutter
With golden butterflies.

By all these lovely tokens
September days are here,
With summer's best of weather,
And autumn's best of cheer.

—Helen Hunt Jackson.

1. What September flowers and fruits are mentioned in the poem?

2. Explain the meaning of *bluest, dusky, flaunt, nook, flutter, tokens, cheer.* Can you think of another word that can be used just as well as each of these?

3. How many of the things mentioned as belonging to September have you observed? Which stanza do you like best?

Memorize so much of the poem as your teacher directs.

STUDY 3

Choice of Words

IS AND ARE

1. The cover of this book *is* good but the leaves *are* torn.

2. These pansies *are* withering but that rose *is* quite fresh.

3. The children *are* in school while Father and Mother *are* in Europe.

Study the above sentences and make a rule for the right use of *is* and *are.* Fill the blanks in the following with the right word.

4. The orange —— a fine fruit but apples —— better.

5. Mother, where —— my bow and arrows?

6. —— the moon and the stars shining tonight?

7. The cows —— in the meadow and the calves —— to go out to-day.

8. Whose —— this fountain pen?

9. What —— the men doing? —— there time to go to see?
10. Mother, where —— my hat and coat?

STUDY 4

Memory Quotation

THE SWEET PEA

Sweet Pea put on her prettiest hood
And climbed the garden wall;
'Twas a narrow ledge where the darling stood,
And I feared that she might fall.
But she danced with the butterfly,
Bowed to the bee,
And never even noticed me,
The pretty, pinky, saucy Pea.

Study, memorize, and write from dictation.

STUDY 5

The Sentence

1. The birds fly south.
2. Leaves are turning brown.
3. Are the grapes ripe?
4. The weather is pleasant.
5. Shall you go to the fair?
6. Oh, see how the wind blows!

Which of these groups of words make statements? Which ask questions? What is the thought in the first? In the second? In the third? In the sixth?

A Group of Words That Expresses a Thought Is a Sentence.

With what kind of letter does each sentence begin? Make a rule for this use of capital letters.

What mark is used at the close of each statement? At the close of each question? At the close of the exclamation?

Make rules for the use of these marks.

STUDY 6

The Sentence

The failure to begin each sentence with a capital letter, and to put a period or question mark at the end, causes more than half of all the mistakes in written composition. Some pupils have trouble in knowing when they have made a sentence. When they have learned to think the sentence, to feel it, as we might say, capitals, periods, and question marks should come as easily as the cross for the t or the dot for the i.

To be a sentence a group of words must tell something or ask a question.

From the following list pick out each group that is not a sentence, giving your reason.

1. Bring me your book. 2. Sitting by the window.
3. His brother works in the mill.
4. What have you done with it?
5. The conquest of Bengal. 6. To play another game.
7. This room is not large enough.
8. Listen to the music. 9. Tom's choice.
10. None of us knew his name.
11. Were any of the family at church?
12. What a heavy rain we had this morning!
13. Coming home from school.

STUDY 7

Literature and Composition

CLYTIE

Clytie was a beautiful water nymph, tall and slender, with soft dark eyes and golden hair. She loved the glorious sun-god Apollo. Day after day, from morning until evening, she stood upon the shore of a beautiful lake and gazed upon the face of the god as he rode through the heavens in his golden chariot, turning her face slowly as he passed from east to west.

Apollo loved the gentle Clytie and used to look down upon her and warm her heart with his smile, but he could not come to her, for he must guide his fiery horses through the sky.

At length the maiden grew wan and thin and was slowly wasting away. Apollo in pity decided to change her into a flower which could stand all day and gaze upon him without suffering. So her feet became roots, growing fast in the ground; her slender body was changed into a long, slender stem; her eyes became the center of the flower; and her yellow curls, a fringe of golden petals.

1. What kind of story is this?
2. What flower is referred to in this story?
3. How do you think it got its name?
4. If you have never observed this flower try to find one growing, and notice it at different times on a sunny day. Which way does it always face?

Tell this myth of the origin of the sunflower.

STUDY 8

Choice of Words

WAS AND WERE

1. The boys *were* swimming yesterday while their father *was* away.

2. Edith and Jane *were* out driving but Miriam *was* at home all the afternoon.

3. Mother says you *were* away this summer.

How can we tell when to use *was* and when *were?* Which form should we always use with *you?*

Fill the blanks in the following correctly with *was* or *were.*

4. The ship —— sunk but the passengers —— saved.

5. The train —— wrecked and our ten sheep —— killed.

6. —— you preparing to go out?

7. James, where —— you last night?

8. The children —— not at home but their parents ——.

9. You —— mistaken, Frank, those fish —— caught yesterday.

10. How —— you planning to go?

STUDY 9

An Original Story

On the two pages following is the first of ten series of pictures, each series intended to suggest the outline of an original story. The first picture gives hints for the beginning of the story, showing the place and the actors; the second starts the action of the story; the third shows a second part of the action; and the fourth suggests the conclusion.

1. Look at the four pictures to get the idea of the story. Then study each one for details. How old is the dog? Give him a name. Of what is he thinking? Name the cat and tell of what she is thinking.

2. This is the beginning of the action of the story. Tell what each animal does and why.

3. What do you suppose the toad is doing now? Why does the dog chase the toad? Make the story tell how the cat feels and what she thinks.

4. What has the dog discovered? How is pussy trying to look now? If the dog could talk, what would he probably say?

STUDY 10

A Model Letter

4715 Maple Av.,
St. Louis, Mo., Sept. 16, 1915.

Dear Daddy:

Your letter came last night and the pretty little book this afternoon. Thank you for both. Mother read the letter aloud at the dinner table, and we all had a good laugh over your story about the lazy boy and the goat.

My puppy is growing every day, and he's all right. He can come up the steps himself now, and yesterday he followed me all the way to Helen's and back. Helen is coaxing her father to get her a puppy, and he says he will if he can get one as pretty as Buster.

Last night when Mother was putting Frank to bed he said, "Muddie, when is Daddy coming home? I fink he stay away long time." Now don't you want to hurry home?

Here are some hugs and kisses O O O O O X X X X X X.

Yours lovingly,

MARGARET.

P. S. I wish you would send me a check for $40 to buy Johnson's pony. Of course I don't expect you to do that, but it is so much more to write about.

MARGARET.

1. Read this letter two or three times.

2. Do you think Margaret's father would be glad to get her letter? Why?

3. Do you think Margaret wrote it hurriedly or did she try to think what her father would like to hear from her? Give your reasons.

4. What parts would her father probably enjoy most?

5. Notice the punctuation in the heading and all through the letter.

6. Note the spelling of *all right*. Many well-educated men and women do not know how to spell it. Notice, also, the capital M in Mother, and D in Daddy.

STUDY 11

Letter Writing

Refer to the letter in Study 10. Where and when was it written? The part of a letter that shows where and when it was written is called the *heading.*

Notice how Margaret salutes her father, *Dear Daddy.* This part of the letter is called the *salutation.*

Then follows the letter itself, or the *body of the letter;* then the *complimentary close, Yours lovingly,* and the *signature, Margaret.*

Notice the punctuation of the heading, the salutation, and the complimentary close.

Write a letter to your brother who is away from home. Be sure to tell him of the things in which he is most interested. Try to write just as though you were talking to him. Write quite rapidly just as the ideas come to you. Then, after writing the letter look it over carefully for errors in spelling, capitals, and punctuation.

STUDY 12

Abbreviations of the Names of the Months

Prepare to write from dictation:

Jan. for January
Feb. for February
Mar. for March
Apr. for April
Aug. for August
Sept. for September
Oct. for October
Nov. for November
Dec. for December

Sometimes in writing, words are shortened or abbreviated. What follows each abbreviation? Where are capital letters used? Make rules for this use of the period and capital letters.

May, June, and July should not be abbreviated, and it is generally better to write March and April in full.

STUDY 13

Writing Dates

Write the following dates from dictation, using abbreviations for names of the months as usual:

1. January 1, 1907.
2. April 19, 1775.
3. July 4, 1776.
4. December 25, 1870.
5. February 2, 1902.
6. September 3, 1915.
7. March 4, 1917.
8. Thanksgiving Day.
9. Your next birthday.
10. Memorial Day.

Review Questions

1. How do you know when you make a sentence?
2. What kind of mark should follow a statement? a question? an exclamation? an abbreviation?
3. What is your rule for writing dates?

STUDY 14

Literature and Composition

DAISIES

At evening when I go to bed,
I see the stars shine overhead.
They are the little daisies white
That dot the meadows of the night.

And often, while I'm dreaming so,
Across the sky the moon will go.
She is a lady sweet and fair,
Who comes to gather daisies there.

For, when at morning I arise,
There's not a star left in the skies;
She's picked them all and dropped them down
Into the meadows of the town.

—Frank Dempster Sherman

1. Prepare to write this poem from dictation.
2. What parts of the poem do you like best?
3. Notice with what kind of letter each line of poetry begins. Make a rule for this use of capital letters.

Memorize the poem and recite it at home.

STUDY 15

Choice of Words

Study the uses of *to, too,* and *two,* then compose sentences that show four correct uses of each.

STUDY 16

A Conversation Lesson

WHAT MOTHER HAS BROUGHT

1. Study the picture on the opposite page.
2. What do you think Mother has brought?
3. Why is the cloth over the cage?
4. What do the children's faces tell you?
5. Tell all you can about how you think the children feel.
6. What is unusual about the room and furniture?
7. What have the children been doing while Mother was away?
8. Give the conversation of the children regarding "what Mother has brought."
9. Who painted the picture? What was the feeling of the artist toward children?

Tell or write the story the picture tells you; or, the story of some surprise you have had when Mother

Meyer von Bremen.

WHAT MOTHER HAS BROUGHT

or Father came home. If you write the story, try to write freely, then read it carefully for errors.

STUDY 17

Literature and Composition

THE HARE AND THE TORTOISE

A hare once made fun of a tortoise.

"What a slow way you have!" he said. "How you creep along!"

"Do I?" said the tortoise. "Try a race with me, and I will beat you."

"You only say that for fun," said the hare. "But come! I will race with you. Who will mark off the bounds and give the prize?"

"Let us ask the fox," said the tortoise.

The fox was very wise and fair; so he showed them where they were to start, and how far they were to run.

The tortoise lost no time. She started at once, and jogged straight on.

The hare knew he could come to the end in a few minutes; so he lay down and took a nap first. By and by he woke, and then ran fast; but when he came to the end, the tortoise was already there.

Tell the story of the hare and the tortoise.

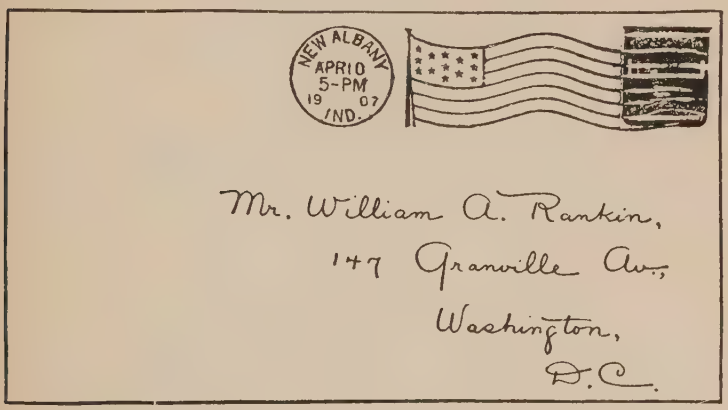
Make an original story like this. Take a grasshopper and a snail, or a swallow and a crane as the rivals. Read your story to see if you can find one mistake.

STUDY 18

Letter Writing

ADDRESSING ENVELOPES

Notice that the address is written on the lower half of the envelope and somewhat to the right. This



arrangement leaves room at the top for the stamp and postmark, and at the left for change of address in case the letter has to be forwarded.

Cut papers the size and shape of envelopes, and address them to the following named persons:

Mrs. Jane Mason, 5830 Monroe Av., Chicago, Ill.

Mr. John Hancock, 562 F St., Washington, D. C.

Miss Gertrude Anderson, Oakland, Iowa.

Mr. Alan Phillips, Hickory St., Salem, Missouri.

The Misses Brooks, 10 Gala Av., Paris, France.

A grocer, a bookseller, a neighbor, a relative, your school superintendent.

STUDY 19

Letter Writing

TO A FORMER PLAYMATE

Your playmate who lived near you has moved away. Write a letter to him. Tell him of the fun you and the other children are having, and of any other matters of interest to him.

Try to make the beginning and the conclusion of your letter especially interesting.

If time permits, the topic might be talked over in class, a list of helpful suggestions being placed upon the board.

STUDY 20

Capital Letters Beginning Names

1. This boy is James and that girl is Mildred.
2. The man, George Wilson, came from Boston.
3. Sam has gone to the market at Dayton.

How many names in the above sentences? Which of them begin with a capital letter? When we say *boy,* or *girl,* or *man* we think of no person in particular; each name is common to many persons. But, when we speak of James, Mildred, George Wilson we mean a special person in each case. See whether you can apply the same ideas to city and Boston, market and Dayton, village and Avon, horse and Prince.

Rule. The special name of a person, place, or thing should begin with a capital letter.

Compose sentences using the following words correctly: woman, Marion, baby, Freddie, farmer, Watson, horse, dog, Prince, Jack, river, Hudson, lake, Huron.

STUDY 21

Telling a Story

Let each one come to the class prepared to tell an interesting story within one or two minutes.

STUDY 22

Literature and Composition

NELL AND HER BIRD

Good-bye, little birdie!
  Fly to the sky,
Singing and singing
  A merry good-bye.

Tell all the birdies
  Flying above,
Nell, in the garden,
  Sends them her love.

Tell how I found you,
  Hurt, in a tree;
Then, when they're wounded
  They'll come right to me.

I'd like to go with you
  If I could fly;
It must be so beautiful
  Up in the sky!

Why, little birdie!
  Why don't you go?
You sit on my finger,
  And shake your head, "No."

He's off! O how quickly
  And gladly he rose!
I know he will love me
    Wherever he goes.

I know—for he really
  Seemed trying to say,
"My dear little Nelly,
  I can't go away."

But just then some birdies
  Came flying along
And sang, as they neared us,
  A chirruping song.

And he felt just as I do
  When girls come and shout
Right under the window
  "Come, Nelly! Come out!"

It's wrong to be sorry;
  I ought to be glad;
But he's the best birdie
  That ever I had.

—Mary Mapes Dodge.

Read the poem and think about its story until you can see little Nell, the bird cage, the bird, and its departure.

What kind of girl do you think Nell is? Why do you think so? Why should the bird love her? Do neighbors and playmates love her? Why?

Tell the story of some animal you have cared for, or in your own way tell this story of the girl and the bird.

STUDY 23

Writing Abbreviations

Observe the use of capitals and of periods. Prepare to write from dictation:

Sun.	for Sunday	Sat.	for Saturday
Mon.	for Monday	St.	for Street
Tues.	for Tuesday	Av.	for Avenue
Wed.	for Wednesday	Mr.	for Mister
Thurs.	for Thursday	Mrs.	for Mistress
Fri.	for Friday	Dr.	for Doctor

STUDY 24

Literature and Composition

A BRAVE MOTHER

Early in May a pair of robins began to build a nest in an old tree on our front lawn. Soon the framework of sticks and grass was finished, and the birds commenced bringing clay for plastering. About the third day it was noticed that only one bird, the female, was at work. The male had probably been killed by a hawk, a cat, or some thoughtless boy with

a gun. But Mrs. Robin did not give up. She worked away, gathering bits of soft grass, wool, cotton, and feathers, and lining the nest with great care.

Soon, from our chamber window we could see a blue egg; then two,—three. For a time the little dame was much at home; only flitting away for three or four minutes at a time to get a scanty meal.

After about a fortnight, we noticed that, upon returning, she brought a struggling worm, alighted upon the side of the nest, and dropped portions of the worm into three little pink hoppers. One afternoon careful observation was made, and it was found that she brought food to her children regularly every seven or eight minutes. It is probable that she made more than a hundred trips a day for food for her family. The children grew big and fat, but the mother grew small and thin,—so thin that she looked little larger than a bluebird.

At last the fledgelings appeared on the side of the nest; on the branches of the tree; in nearby trees; and then the family moved away.

Study this story carefully. Into how many parts is it divided? About what does the first part tell? The second part? The third? The fourth?

The part of a composition referring to one topic is called a paragraph.

The paragraph topics in this story are:

1. The home-making.
2. The hatching.

3. Rearing the family.
4. The departure.

Notice that these topics make a good outline of the story.

Read each paragraph again to see whether every sentence refers to the topic named above.

Notice that the first line of each paragraph is set in from the margin, or *indented.*

The story is purposely made very brief. Retell it, adding as much as you like.

Compose a story about the trip of the family to the South for the winter, or of some birds you have observed. Read your story carefully to see if you can find a mistake.

STUDY 25

An Original Story

A PICNIC

You had a happy time at a picnic. Tell who went, where and how you went, what you saw, and what you did that made the occasion enjoyable.

STUDY 26

Right Use of Words

DON'T AND DOESN'T

1. That boy *doesn't* do well and his sisters *don't* either.
2. *Doesn't* Edith go to school now?
3. Our dog *doesn't* like the water.

From the above sentences make a rule for the use of *doesn't.* The common mistake is the use of *don't* where *doesn't* should

be used. Notice that we always use *don't* with *you* whether we are speaking to one person or more than one.

Fill the blanks in the following sentences with the right form *don't* or *doesn't*.

4. ——— the sky look gray?
6. Why ——— you come to see me some time?
6. Why ——— you come to see me some time?
7. Sam ——— succeed because he ——— work.
8. ——— she make you weary?
9. Oh, that ——— amount to anything.
10. Why ——— the boys go if Emma ———?

STUDY 27

A Story to Tell

FATHER BRUIN

Once on a time there was a man who lived far, far away in the wood. He had many, many goats and sheep, but never a one could he keep because of Greylegs, the wolf.

At last he said, "I'll soon trap Greyboots," and so he set to work to dig a pitfall. When he had dug it deep enough, he put a pole down in the midst of the pit, and on the top of the pole he set a board, and on the board he put a little dog. Over the pit itself he spread boughs and branches and leaves, and other rubbish, and a-top of all he strewed snow, so that Greylegs might not see that there was a pit underneath.

So when night came on, the little dog grew weary of sitting there. "Bow-wow, bow-wow," he said, and bayed at the moon. Just then up came a fox, prowling and sneaking, and thought here was a fine time for marketing, and with that gave a jump,—head over heels down into the pitfall.

And when it got a little farther on in the night, the little dog grew so weary and so hungry, and he fell to yelping and howling. "Bow-wow, bow-wow," he cried out. Just at that very moment up came Greylegs, trotting and trotting. He, too, thought he should get a fat steak, and he, too, made a spring—head over heels down into the pitfall.

When it was getting on towards grey dawn in the morning, down fell the snow, with a north wind, and it grew so cold that the little dog stood and shivered and shook, he was so weary and hungry. "Bow-wow, bow-wow, bow-wow," he called out, and barked and yelped and howled. Then up came a bear, tramping and tramping along, and thought to himself how he could get a morsel for breakfast at the very top of the morning and so he thought and thought among the boughs and branches, till he, too, went bump—head over heels down into the pitfall.

Then when it got a little farther on in the morning, an old beggar wife came walking by, who toddled from farm to farm with a bag on her back. When she set eyes on the little dog that stood there and howled, she could not help going near to look and

see if any wild beasts had fallen into the pit during the night. So she crawled up on her knees and peeped down into it.

"Art thou come into the pit at last, Reynard?" she said to the fox, for he was the first she saw; "a very good place, too, for such a hen-roost robber as thou; and thou, too, Greypaw," she said to the wolf; "many a goat and sheep hast thou torn and rent, and now thou shalt be plagued and punished to death. Bless my heart! Thou, too, Bruin! Art thou, too, sitting in this room, thou horse killer? Thee, too, will we strip, and thee shall we flay, and thy skull shall be nailed up on the wall." All this the old lass screeched out as she bent over towards the bear. But just then her bag fell over her ears and dragged her down, and slap! down went the old woman—head over heels into the pitfall.

So there they all four sat and glared at one another, each in a corner—Reynard in one, Greylegs in another, Bruin in a third, and the old woman in a fourth.

But as soon as it was broad daylight, Reynard began to peep and peer, and to twist and turn about, for he thought he might as well try to get out.

But the old lass cried out, "Canst thou not sit still, thou whirligig thief, and not go twisting and turning? Only look at Father Bruin himself in the corner, how he sits as grave as a judge," for now she thought she might as well make friends with the bear.

Just then up came the man who owned the pitfall.

First he drew up the old woman, and after that he slew all the beasts, and neither spared Father Bruin himself in the corner, nor Greylegs, nor Reynard the whirligig thief. That night, at least, he thought he had made a good haul.

—From *East o' the Sun and West o' the Moon*, THOMSEN.

1. Explain *pitfall, prowling, morsel, plagued, flay, whirligig, haul.*
2. Do you like the story? Why?

This is an unusually good story to tell. Two or three of the best story-tellers in the class might tell it to their classmates. Where there are lower grade classes in the building it might be well to tell it to them, and all the pupils should be encouraged to tell it to some one or more out of school.

STUDY 28

Writing the Names of Books, Stories, and the Like

The name of a book or of a story is called a title. Study the five titles below to see which words begin with capital letters.

Make a rule for this use of capital letters.

Write these titles from dictation.

1. King Midas and the Golden Touch.
2. A Friend of the Birds.
3. The House that Jack Built.
4. The Ant and the Grasshopper.
5. The Hare and the Tortoise.

Write six other titles from memory.

STUDY 29

An Original Story

1. Study all four pictures. Then write a paragraph that tells about the time of year, the place and the plan.

2. The second part should tell how the different squirrels spent the day. If you use conversation, make each speech a new paragraph.

3. The third paragraph should tell of the trip home. Two of the squirrels are tired and have heavy loads to carry.

4. The conclusion should tell of the experiences of each pair of squirrels during the winter.

STUDY 30

The Use of the Comma in Address

Prepare to write from dictation:

1. Julia, is this your plaything?
2. Come here, Harry.
3. Good-bye, little birdie!
4. Go, my son, into the forest.
5. Give me of your bark, O Birch-tree!
6. O Lady Moon, your horns point toward the East!
7. Miss Wilson, may I close the window?
8. Have you finished your work, Thomas?

Notice the use of the comma in these sentences. What is the use of the word or words set off by commas?

STUDY 31

The Use of the Comma in Address

Write, or find in a story book, five sentences in which commas are used in the same way as in Study 30.

Make a rule for this use of the comma.

STUDY 32

Right Use of Words

Study the difference in meaning between *there* and *their*, and between *here* and *hear*, then write sentences that show five examples of the right use of each word.

STUDY 33

Letter Writing

TO GRANDFATHER

Your grandfather has written to you, asking what you wish for a birthday present. Answer his letter, thanking him for his kindness, telling him what you would like, and giving your reason.

STUDY 34

Literature and Composition

OCTOBER'S BRIGHT BLUE WEATHER

O suns and skies and clouds of June,
And flowers of June together,
Ye cannot rival for one hour
October's bright blue weather.

When loud the bumble-bee makes haste,
Belated, thriftless vagrant,
And goldenrod is dying fast,
And lanes with grapes are fragrant;

When gentians roll their fringes tight,
To save them for the morning,
And chestnuts fall from satin burrs
Without a sound of warning;

When on the ground red apples lie
In piles like jewels shining,

And redder still on old stone walls
  Are leaves of woodbine twining;

When all the lovely wayside things
  Their white-winged seeds are sowing,
And in the fields still green and fair,
  Late aftermaths are growing;

When springs run low, and on the brooks,
  In idle golden freighting,
Bright leaves sink noiseless in the hush
  Of woods, for winter waiting;

O sun and skies and flowers of June,
  Count all your boasts together,
Love loveth best of all the year
  October's bright blue weather.

—Helen Hunt Jackson.

1. Study the poem until you know the meaning of every part, then read it aloud.

2. Be prepared to explain *rival, belated, thriftless vagrant, satin burrs, aftermath, freighting.*

3. Compare this poem with "September," Study 2. What parts do you find similar in both?

4. Select the parts of the poem that make pretty, interesting pictures.

Tell of the things that make October most enjoyable to you and others in the part of the country where you live.

Memorize the poem, or the parts you like best.

STUDY 35

Memory Quotation

A LITTLE STREAM

A little stream had lost its way
Amid the grass and fern;
A passing stranger scooped a well,
Where weary men might turn;
He walled it in, and hung with care
A ladle at the brink;
He thought not of the deed he did,
But judged that toil might drink.
He passed again, and lo! the well,
By summers never dried,
Had cooled a thousand parched tongues,
And saved a life beside.

—Charles Mackay.

How could a stream lose its way amid grass and fern? What is the meaning of *scooped?* What is a *ladle?* Why did the stranger do this? What does *toil* mean in this poem? How could a well save a life?

Describe this well as you imagine it, and tell the story.

Memorize the poem.

STUDY 36

Right Use of Words

WAS AND WERE

How do we know when to use *was* or *were* in our sentences? Copy these sentences, filling each blank with the right word.

1. There —— two dogs on the porch.
2. Who —— those boys? Oh, Ralph and Sam —— here.
3. Where —— you yesterday? —— you ill all day?
4. Ethel and Mabel —— here to-day.
5. —— the horses fed this morning?
6. —— there any letters? There —— one.
7. The nest —— on the ground and two eggs —— broken.
8. Where —— James last night? He and Kate —— at church.
9. You —— not to blame but Charles ——.
10. When —— you home last? Frank and I —— there in May.

STUDY 37

The Use of the Comma in a Series of Words

Prepare to write from dictation:

1. Thirty days hath September,
   April, June, and November.
2. Great, wide, beautiful, wonderful world!
3. June brings tulips, lilies, roses.
4. In blue, green, yellow, orange, red,
   They made a pretty row.
5. In our garden we have lettuce, radishes, beets, tomatoes, and carrots.
6. We visited Ireland, Scotland, France, and Italy.

Select the words in each group that are used in a similar

way. Words so used are said to form a series. How are the words in these series separated?

STUDY 38

The Use of the Comma in a Series

Write, or find in a book, six sentences where commas are used in a series.

Make a rule for this use of the comma.

STUDY 39

Literature and Composition

THE LARK AND HER YOUNG ONES

There was a brood of young larks in a field of corn, which was just ripe, and the mother, looking every day for the reapers, left word, whenever she went out in search of food, that her young ones should tell her all the news they heard.

One day, when she was absent, the master came to look at his field. "It is full time," said he, "to call in my neighbors and get my corn reaped." When the old lark came home, the young ones told their mother what they had heard, and begged her to move them at once.

"Time enough," said she. "If he trusts to his neighbors, he will have to wait a while yet for his harvest."

Next day, the owner came again, and found the sun hotter, the corn riper, and nothing done.

"There is not an hour to be lost," said he. "We

cannot depend upon our neighbors; we must call in our relatives." Turning to his son, he said, "Go, call your uncles and cousins, and see that they begin to-morrow."

The young larks, in great fear, told their mother what the farmer had said, "If that be all," said she, "do not be frightened, for the relatives have harvest work of their own; but take notice of what you hear next time, and be sure to let me know."

She went abroad the next day, and the owner coming, as before, and finding the grain falling to the ground because it was overripe, said to his son, "We must wait no longer for our neighbors and friends. Do you go to-night and hire some reapers, and we will set to work ourselves to-morrow."

When the young larks told their mother this,— "Then," said she, "it is time for us to be off; for when a man takes up his business himself, instead of leaving it to others, you may be sure that he means to set to work in earnest."

Study this fable until you can tell it without omitting anything.

1. The home of the birds.
2. The first visit of the farmer.
3. Report to the mother bird, and her comment.
4. The second visit, and the plan.
5. Report to mother and her remark.
6. The third visit and the plan.
7. Report and the mother's opinion.

Compose a story like this one. Think out your plan, then

write your story quite rapidly. Then go over it carefully to correct errors in spelling, capitals, and punctuation.

STUDY 40

The Direct Quotation

Poor Echo! She became thin and pale, and thinner and paler, until at last Queen Juno's word became true. Only her voice was left.

On a quiet evening you may hear her, if you walk near a high rock where she loves to hide. Call to her, and she will answer.

"Where are you?" you may ask.

"Are you?" she will reply.

"Are you Echo?"

"Echo!" she answers.

You call, "Come to me."

She replies, "To me."

"O I like you!" you say to her.

"Like you!" Echo repeats.

In the story what do you say to Echo? What does she reply? What do you say next? What does she then answer?

When the exact words of another are repeated they are called a *direct quotation.*

How many direct quotations are there in this story? What marks of punctuation are used around each quotation? These are called quotation marks and should always be used when the exact words of another are used.

With what kind of letter does the direct quotation begin? Observe that the word *O* is a capital letter.

Prepare to write the extract from dictation.

STUDY 41

Literature and Composition

THE PINE TREE

In the woods there lived a little Pine Tree. He stood where the sun and the fresh air could reach him. Around him grew many comrades—other pines and big firs. But the little Pine wished very much to be a grown-up tree.

Sometimes the cottage children ran about near the little Tree in search of wild strawberries and raspberries; and they would sit down near his roots and say: "Oh, what a beautiful little fellow!" But the Tree could not bear to hear them.

In a year he grew much, and the next year he was still taller; but yet, when it was winter and the snow lay glittering about, a little Hare would come leaping along and would jump right over the little Tree. Oh, it made him so angry!

"I wish I were as tall as the others," cried the little Tree. "Then I could look out into the wide world."

In the fall the wood-choppers always came and cut down some of the tallest trees in the forest. The trees fell to the earth with noise and cracking, the branches

were lopped off, and the trunks were drawn off in sledges.

"I wonder where they go," thought the little Pine Tree, and he asked the Swallow and the Stork about it.

"Yes, we have met them," said the Stork. "They are made into new ships which flit across the water."

"Oh, I wish I were old enough to fly across the sea," sighed the little Pine Tree.

When Christmas came some of the younger trees were cut down, but these always kept their branches, and they, also, were carried away from the forest in sledges. The little Tree wondered very much what became of them.

"Oh, we know," chirped the Sparrows. "We peeped in the windows down in the town, and we saw them standing in warm rooms, dressed with gilded apples, and gingerbread, and toys, and hundreds of lights."

"Ah!" cried the little Tree, "perhaps, some day, I shall sparkle, too, like that."

So he stood, a rich green in the forest, through the winter and the summer, and just grew and grew. Everybody looked at him.

"What a fine tree!" they said; and towards Christmas they cut him down with an ax, close to the ground.

When he came to himself he was being carried into a large and splendid room. He trembled with joy as

they stuck him into a cask filled with sand, and wrapped the cask all about with a green cloth, that it might not show. On the branches they hung little nets cut out of colored paper; there were gilded apples and walnuts put everywhere; and more than a hundred colored tapers were attached to the ends of his twigs. There were wonderful dolls that looked, for all the world, like real persons as they fluttered among the branches. On the very top was fixed a large, gold star.

When the Pine Tree heard that the Christmas season celebrated the coming of great joy into this world; when he saw the gladness and realized that he had done his part, he held the bright star proudly and felt grateful.

(Adapted.)—Hans Christian Andersen.

1. Why was the Pine Tree discontented? Had it a right to be dissatisfied with itself? Is it ever right to be discontented?

2. Tell all you can about the things that you think helped to make the tree grateful.

Let each child come to the class prepared to tell some Christmas story.

STUDY 42

An Original Story

CHRISTMAS

Write a Christmas story. If possible, tell of something you have known to take place. Have it tell of joy and kindness.

STUDY 43

Letter Writing

ACCEPTING AN INVITATION

Your aunt invites you to spend your next vacation with her. Write to her replying to the letter of invitation. Make her know how happy you are in the thought of being with her so soon.

STUDY 44

Literature and Composition

JACK FROST

The Frost looked forth on a still, clear night,
And whispered, "Now, I shall be out of sight;
So through the valley and over the height,
In silence I'll take my way.
I will not go on like that blustering train,
The wind and the snow, the hail and the rain,
That make such a bustle and noise in vain;
But I'll be as busy as they!"

So he flew to the mountain, and powdered its crest.
He lit on the trees, and their boughs he dressed
With diamonds and pearls; and over the breast
Of the quivering lake, he spread
A coat of mail, that it need not fear
The glittering point of many a spear
Which he hung on its margin, far and near,
Where a rock could rear its head.

He went to the windows of those who slept,
And over each pane like a fairy crept:
Wherever he breathed, wherever he stepped,
By the light of the moon were seen
Most beautiful things!—there were flowers and trees,
There were bevies of birds, and swarms of bees;
There were cities with temples and towers; and these
All pictured in silvery sheen!

But he did one thing that was hardly fair,—
Peeped into the cupboard, and finding there
That all had forgotten for him to prepare,
"Now just to set them a-thinking,
I'll bite this basket of fruit," said he,
"This costly pitcher I'll burst in three!
And the glass of water they've left for me,
Shall 'tchick' to tell them I'm drinking."

—Hannah F. Gould.

1. On what kind of nights does Jack Frost generally go forth? Does he always go quietly? Why does the poet say "blustering train?"

2. What is the *crest* of a mountain? With what did Jack Frost powder it? Tell how he dressed the trees, or describe a tree you once saw dressed in this way. What is a *coat of mail?* What did he really do to the lake? What is a *spear?* What were the *spears* spoken of in the poem?

3. Tell what you have seen Jack Frost put on windows. What does the poem say he put on the windows?

4. How does fruit look after Jack Frost has bitten it?

Tell a story of what you have known Jack Frost to do.

STUDY 45

Spelling and Punctuation

"What in the world are you going to do now, Jo?" asked Meg, one snowy afternoon, as her sister came tramping through the hall in rubber boots, old sack, and hood, with a broom in one hand and a shovel in the other.

"Going out for exercise," answered Jo, with a mischievous twinkle in her eyes.

"I should think two long walks this morning would have been enough! It is cold and dull out. I advise you to stay, warm and dry, by the fire, as I do," said Meg, with a shiver.

"Never take advice! Can't keep still all day, and, not being a pussy-cat, I do not like to doze by the fire. I like adventures, and I'm going to find some."

—Louisa M. Alcott.

Prepare to write the above from dictation.

Notice the position of the quotation marks, and tell why they are used. What kind of letter is used for the word *I*?

STUDY 46

Right Use of Words

DON'T AND DOESN'T

Copy these sentences using the right form, *doesn't* or *don't*. Then say them over and over until it is easy to use *doesn't* with *he, she,* or *it*. Your ear must tell you of mistakes in language just as it does in music.

1. He ——— play ball.

2. She ——— play tennis.
3. We ——— write often.
4. It —— come in packages.
5. He ——— read very much.
6. She ——— play on the piano.
7. It ——— seem right to do that.
8. She ——— visit me.
9. They ——— take German.
10. He ——— run rapidly.
11. Why ——— he come home?
12. ——— she know any better?
13. ——— it seem strange that the boys ——— come?

STUDY 47

Singular and Plural Forms of Names

The form of a name meaning one is called the *singular* form, the form that means more than one is called the *plural* form. Most names form the *plural* from the *singular* by adding *s;* as, day, days; book, books; table, tables.

There are many exceptions to this rule. Study the following:

1. half, halves
2. knife, knives
3. thief, thieves
4. lily, lilies
5. lady, ladies
6. buggy, buggies
7. hero, heroes
8. potato, potatoes
9. negro, negroes

Write sentences using the plural forms of calf, wife, sheaf, family, daisy, cherry, motto, echo, tomato.

Make rules, with the help of your teacher if necessary, for these special ways of forming plurals.

FIRST STEPS *Millet*

STUDY 48

Art and Composition

FIRST STEPS

When you looked at the picture, what was the first thing you saw? What is the baby trying to do? How does the father feel about it? What makes you think so? What has the father been doing? This picture was drawn with a crayon, and shows little fine work, yet it is considered one of the world's great pictures. Try to find out why. A very imperfect answer will be better than none, if it is your own.

Who drew this picture? Was the artist fond of working people and their children? Why do you think so?

Study the picture carefully, then tell the story it suggests to you, or tell some other story of a baby you know.

STUDY 49

Literature and Composition

RAINING

It isn't raining rain to me,
  It's raining daffodils;
In every dimpled drop I see
  Wild flowers on the hills;
The clouds of gray engulf the day,
  And overwhelm the town;
It isn't raining rain to me,
  It's raining roses down.

It isn't raining rain to me,
  But fields of clover bloom,
Where every buccaneering bee
  May find a bed and room;
A health unto the happy!
  A fig for him who frets!
It isn't raining rain to me,
  It's raining violets.

—Robert Loveman.

1. Select from the poem the words that are not familiar to you and study their meaning.

2. Follow the thought of the author and point out some other beautiful things we might say the rain rains.

3. Prepare to write the poem from dictation.

After you have studied out the meaning of every part, memorize the poem.

STUDY 50

Literature and Composition

THE FIRST BUTTERCUPS

There is an old, old story that at one time a pot of gold was hidden at the foot of the rainbow.

One day a man found the gold. Though they did not belong to him, he poured the gold pieces into a bag and ran to the woods to hide them.

He did not know that there was a hole in the bag. As he ran, the gold pieces fell out and lay shining in the grass. There a little fairy found them. She did not want the man to get them again, so she changed them into flowers for the children.

When the man missed the gold, he ran back to look for it. Not a piece of gold could he find. But bright golden buttercups—the first buttercups in the world—grew among the grass.

1. Study the story until you can tell it well in school or at home.

2. Do you know the buttercup? Where does it commonly grow? At what time of year?

3. Into what other flower might the fairy have changed the gold pieces?

4. If the money had been silver, what flower might she have caused to grow?

Let a boy take the part of the man and a girl that of the fairy and dramatize the story, each one thinking aloud while acting the part.

You have seen stars fall. Suppose a fairy did not wish to see these stars lost forever and changed them to some kind of flower to beautify the earth. Put this idea into as interesting a story as you can. After you have written the story go over it carefully for spelling, capitals, and periods; then rewrite it.

STUDY 51

Words Commonly Mispronounced

Pupils may pronounce the words in turn from their books, or better, from the blackboard every day for a week.

get	cents	doubt
chimney	sense	debt
kettle	where	almond
often	wheat	library
drown	salmon	parlor

STUDY 52

Letter Writing

TO A COUSIN

Write to your cousin about your Christmas vacation. Before beginning, make an outline of the topics about which you will write.

STUDY 53

Literature and Composition

SQUIRREL WISDOM

As I was walking through the early October woods one day, I came upon a place where the ground was covered with very large chestnut burrs. They were unopened.

On looking at them I found every burr had been cut square off, with an inch of stem still left. Not one had been left on the tree. It was not accident, then, but some one had planned it. Who could it have been?

The fruit was the finest I had ever seen in the wood. Some wise squirrel had marked it for his own. The burrs were ripe and had just begun to divide.

The squirrel that had taken all this pains must have said to himself, "Now these are very fine chestnuts, and I want them. If I wait till the burrs ripen on the trees, then the crows and the jays will be sure to carry off many of the nuts before they fall. Then after the wind has rattled out what are left, there are the mice, the chipmunks, and the red squirrels, to say nothing of the boys, to come in for their share."

"So I will hurry up things a little. I will cut off the burrs when they are large enough. A few of these dry October days will make every one of them open on the ground. I shall be on hand in the nick of time to gather up the best of the nuts." (Adapted.)

—John Burroughs.

1. What other words could be used instead of *wisdom, accident, divide, rattled, share, hurry, waste of time?*

2. How many paragraphs are there? Would you make more or fewer? Find the topic of each paragraph.

3. What do you like about the way this story is told?

Using this simple story for a model, write a story of some wise thing you have known an animal to do.

STUDY 54

Right Use of Words

THESE, THOSE, AND THEM

A very common mistake is the use of *them* for *these* or *those*. We use *these* before the name of things near us and *those* before the name of things farther away, but we should not use *them* before a name.

1. *These* papers are yours; *those* are mine.
2. I don't like *those* cheap looking furs.
3. *These* books are for sale; do you want *them?*

Fill the blanks in the following sentences with the right word: *these, those,* or *them.*

4. If you can see ——— ducks, shoot at ———.
5. Are ——— our friends? Do you see ———?
6. Miss Mead, ——— answers are wrong; I have tested ———.
7. We had ——— apples in cold storage; do you like them?
8. Do you like ——— flowers in the middle of your lawn?

9. Aren't ——— lambs in the field cute?

10. ——— girls by the window were picking ——— flowers.

Explain the use of *are* instead of *is* in sentences 1, 3, 5, 6, 9.

STUDY 55

Dictation, Review of Capitals

1. We saw Frank and Edith going to London on Monday.

2. I think Thanksgiving comes on Thursday, November 26th, this year.

3. After a moment Samuel said, "No, I am sure New York is larger than Chicago."

4. Thomas Edison was born at Milan, Ohio, but while a mere boy moved to Port Huron, Michigan.

5. O James! here's a letter from Aunt Matilda and Uncle Jonathan.

STUDY 56

Original Composition

A STORY OF A MILL

If possible, visit a mill, a factory, or a creamery near your home. Tell or write a story of your visit.

STUDY 57

An Original Story

Read the suggestions on page 23. Write your story freely, then rewrite it to correct errors.

The first part should tell who these people are, where they live, the time of year, and where the children are going.

Has the work been done? Where are the children going? What is wrong with the dog? Who owns it? How do the children feel?

Where are the children going? What is each carrying? Give the conversation at this time.

Tell where they are now, what they have done with the baskets, what the mother does, and more about the dog.

STUDY 58

The Comma in Address—Review

Give your reason for the use of each comma in the following sentences, and prepare to write from dictation:

1. Blessings on thee, little man.
2. Lady Moon, Lady Moon,
   Where are you roving?
3. Don't meddle! don't touch! little girl, little boy,
   Or the world will lose some of its joy.
4. "Very good, Mistress Dial," replied the Pendulum. "It is very easy for you to call other people lazy."

STUDY 59

Literature and Composition

THE WINDMILL

Behold! a giant am I!
Aloft here in my tower,
With my granite jaws I devour
The maize, and the wheat, and the rye,
And grind them into flour.

I look down over the farms;
In the fields of grain I see
The harvest that is to be,
And I fling to the air my arms,
For I know it is all for me.

I hear the sound of flails
Far off, from the threshing-floors,
In barns, with their open doors,
And the wind, the wind in my sails,
Louder and louder roars.

I stand here in my place,
With my foot on the rock below,
And whichever way it may blow
I meet it face to face,
As a brave man meets his foe.

And while we wrestle and strive
My master, the miller, stands
And feeds me with his hands;
For he knows who makes him thrive,
Who makes him lord of lands.

On Sundays I take my rest;
Church-going bells begin
Their low, melodious din;
I cross my arms on my breast,
And all is peace within.

—H. W. LONGFELLOW.

1. Have you seen a windmill? What was its use? In what country do the people have many windmills and use them for many things?

2. Why does he call himself a *giant?* What are his *granite jaws?* What is *maize?* Have you eaten bread made from each

of the three kinds of flour? Which did you like best? Where you live, do people make flour this way? How do they make it?

3. What is the meaning of, "I fling to the air my arms?"

4. Draw a picture of a flail, if you can. If not, try to find a picture of one. Do the farmers near where you live use flails when threshing? How do they thresh grain?

5. Why is his foot on a rock? How can the mill catch the wind in any direction? How would a brave man meet his foe?

6. Why does he say *melodious din?*

Tell some story the windmill suggests to you, for example: The Story of a Grain of Wheat. The Story of a Loaf of Bread. The Biography of an Old Windmill.

STUDY 60

Letter Writing

TO YOUR FATHER OR BROTHER

Your father or your brother is away from home because of business. You promised to write to him. Do so. Be careful to tell him of the things about which he would most care to hear.

STUDY 61

Right Use of Words

ISN'T, AREN'T, AM NOT

The use of *ain't* for *isn't, aren't* or *am not* is a common mark of carelessness or ignorance. Fill the blanks in the sentences below with the right word, *isn't, aren't;* or with *am not.*

1. This pencil ——— sharp. ——— there any sharp ones?

2. ——— you tired? May says she ———.

3. These gloves ——— mates, and my hat ——— here yet.

4. Look again, ——— it in your closet?

5. ——— the sky blue today, and ——— the clouds fleecy?

6. Come Willie, ——— it your bed-time? ——— you sleepy? Of course I ———.

7. See the pretty flowers; ——— they marigolds?

8. ——— Fred and Alice here yet? Alice is but Fred ———.

9. I ——— ——— going and I hope you ———.

10. ——— you ready? Mother thinks I ——— ———.

STUDY 62

Original Composition

A STORY OF A RUNAWAY

You saw a runaway. Tell what happened. Suggested outline:

1. The place.
2. What ran away.
3. Persons concerned.
4. What happened.
5. Results.

STUDY 63

Literature and Composition

WISHING

Ring-ting! I wish I were a Primrose,
A bright yellow Primrose, blowing in the spring!

The stooping boughs above me,
The wandering bee to love me,
The fern and moss to creep across,
And the Elm tree for our king.

Nay, stay! I wish I were an Elm tree,
A great lofty Elm tree, with green leaves gay!
The winds would set them dancing,
The sun and moonshine glance in,
The birds would house among the boughs,
And sweetly sing.

Oh, no! I wish I were a Robin,
A Robin or a little Wren, everywhere to go,
Through forest, field, or garden,
And ask no leave or pardon,
Till winter comes with icy thumbs
To ruffle up our wing!

Well, tell! where should I fly to,
Where go sleep in the dark wood or dell?
Before the day was over,
Home must come the rover,
For mother's kiss,—sweeter this
Than any other thing.

—William Allingham.

1. Why is the first word of the first line used? Describe a primrose, or bring one to school, or find a picture of one. What pleasant things would happen to a primrose?

2. Why do you think he changed his wish in the second stanza? The word *Elm* is often mispronounced.

3. Why was the wish again changed? What is a *dell?* Which of these three things would you rather be? Why?

Memorize the two stanzas you like best.

The other day you were wishing you were something or somebody else. Write or tell the story of your wishing. When you have done the story go over it carefully to correct every mistake; then rewrite it.

STUDY 64

Form in Composition

SPELLING AND PUNCTUATION

Prepare to write from dictation:

1. On the table lay his pen, pencil, knife, and book.

2. Here comes the stout head-waiter with eggs, buttered toast, muffins, and coffee.

3. Blessings on thee, little man,
   Barefoot boy, with cheek of tan!

4. The little tramp dog was low-spirited, weary, and sad.

5. "My face is my fortune, sir," she said.

In what different ways is the comma used in these sentences?

Notice that *head-waiter* is composed of *head* and *waiter.* The little mark between the two parts of the word is called a *hyphen,* and a word so formed is a *compound word.* Find other examples.

When two words are much used as a compound word, the hyphen is omitted, as in *railroad* and *overcoat.*

STUDY 65

Words Often Mispronounced

Correct pronunciation requires ear-training as well as practice for the vocal organs. Keep the list of words on the blackboard and have pupils pronounce distinctly in order each day for a week.

thorough	just	aunt
through	eleven	ruler
thought	children	vase
bouquet	picture	rude
because	pitcher	pure

STUDY 66

Choice of Words

SIT, SITS, SET, AND SETS

1. Fanny *sits* in an easy chair while her mother *sets* the table.

2. We *sit* in the ninth seat and the Browns *sit* in front of us.

3. See the gardener *sit* on the stool to *set* out the plants.

Prepare to explain the difference in meaning of *sit* and *set*. Then copy the sentences below filling the blanks with the right form, *sit, sits, set* or *sets*.

4. Ruth —— a lamp on the mantel.

5. Come, Minnie, —— the table; why do you —— there?

6. Where do you —— in church?

7. Please, Helen, —— your box on the table and —— in this chair.

8. Having —— the house in order, Mary likes to —— on the porch, while Mother —— and reads to her.

9. The Mason house —— in a maple grove on the hill.

10. They —— their house well back from the road.

STUDY 67

An Original Story

A SNOW MAN

Imagine you are a snow man; write the story of your life.

STUDY 68

Literature and Composition

THE CAT, THE MONKEY, AND THE CHESTNUTS

A cat and a monkey were sitting one day by the hearth, watching some chestnuts which their master had laid down to roast. The chestnuts had begun to burst with the heat, and the monkey said to the cat:

"It is plain that your paws were made to pull out those chestnuts. Your paws are, indeed, exactly like our master's hands."

The cat was greatly flattered by this speech, and reached forward for the tempting chestnuts; but

scarcely had she touched the hot ashes than she drew back with a cry, for she had burned her paw. She tried again, and made out to get one chestnut; then she pulled another, and a third, though each time she singed the hair on her paws.

When she could pull no more, she turned, and found the monkey had taken this time to crack the chestnuts and eat them.

Tell the story of "The Cat, the Monkey, and the Chestnuts."
What adages, or "sayings," are based on this story?
What leads one person to use another as a "cat's paw?"

STUDY 69

Letter Writing

TO A FRIEND

A young friend in Paris has written to you about his school and his companions. Answer his letter telling him of your school and your companions.

Before you begin to write make an outline of topics such as:

1. Location of school.
2. Number of pupils.
3. Grades of work.
4. The grade of work you do.
5. Your companions.
6. Your teachers.
7. Matters of special interest.

Note: A good letter should have at least these qualities: It should tell something the reader wishes to know, or ask about something he is supposed to know. The language should be clear and pleasing. It should be correct. Write freely first, then revise and correct.

LIONS AT HOME *Rosa Bonheur.*

STUDY 70

Art and Composition

LIONS AT HOME

Study this picture carefully. Notice the difference in appearance of the two lions. Which is the father lion; which, the mother lion? What are young lions called? Which animals interest you most? Why?

Name the artist. How did she want people to feel toward animals? Why?

Describe the picture so that one who has not seen it can imagine it.

Tell what you can about a similar group of animals you have seen.

STUDY 71

Original Composition

STORY OF A PET

Write a story about some animal you have had as a pet. Make an outline of the story before beginning to write. For example:

1. The kind of pet and how you came to have it.
2. Where it lives and how it is cared for.
3. What the pet can do that is interesting.

STUDY 72

Troublesome Sentences

Select the sentences below which do not sound right to you. Read them aloud until the correct form no longer seems strange.

1. If I *were he* I would go.
2. *May* I be excused?
3. *Let* the book *lie* on the desk.
4. I *did* my problems before I *came* to school.
5. *Lay* off your coat and *sit* down.
6. Please, *let* Ethel and *me sit* together.
7. I am taller than *he,* but he is stronger than *I.*
8. There *was* no water in the well.
9. There *were* five on the committee, but one *was* absent.
10. Where *were* you yesterday, Ethel?
11. Why doesn't James come to school?
12. You are older than she, aren't you?

STUDY 73

Literature and Composition

THE MILLER OF THE DEE

There dwelt a miller hale and bold
  Beside the river Dee;
He worked and sang from morn to night,
  No lark more blithe than he;
And this the burden of his song
  Forever used to be,—
"I envy nobody; no, not I,
  And nobody envies me!"

"Thou'rt wrong, my friend," said old King Hal,
  "Thou'rt wrong as wrong can be;
For, could my heart be light as thine,
  I'd gladly change with thee.
And tell me now what makes thee sing,
  With voice so loud and free,
While I am sad, though I'm a king,
  Beside the river Dee?"

The miller smiled and doffed his cap;
  "I earn my bread," quoth he;
"I love my wife, I love my friend,
  I love my children three;
I owe no penny I cannot pay;
  I thank the river Dee,
That turns the mill, that grinds the corn,
  To feed my babes and me."

"Good friend," said Hal, and sighed the while,
"Farewell and happy be;
But say no more, if thou'dst be true,
That no one envies thee.
Thy mealy cap is worth my crown,
Thy mill—my kingdom's fee!
Such men as thou, art England's boast,
O miller of the Dee!"

—Charles Mackay.

1. Explain the meaning of *hale, bold,* and *blithe.* Why did the miller sing? What is it to envy another?
2. Tell what King Hal said.
3. What does *doffed* mean? Tell why the miller was happy.
4. Why did the king envy the miller? Why was the *mealy cap* worth *the king's crown?* What kind of men does he say that England boasts? Why should any country be proud of such men?

Make a list of the words in the poem that you do not use.

Tell or write the story of "The Miller of the Dee."

What is the lesson of the poem? Tell of some one you know, living in a simple way, who seems happy.

STUDY 74

Form in Composition

ONE USE OF THE APOSTROPHE

Prepare to write from dictation:

1. Mary's hat is on the rack.
2. A boy's will is the wind's will.
3. The tree's buds were bursting their brown.

4. Within, the master's desk is seen,
Deep scarred by raps official;
The warping floor, the battered seats,
The jack knife's carved initial.

Notice the apostrophe. What does it show in each of these words?

STUDY 75

A Story by Suggestion

THE WIND

Tell that the wind is blowing without using the word wind, but by describing some of the things that are happening.

STUDY 76

Literature and Composition

A TRUE HERO

In a certain Cornish mine, two men, deep down in the shaft, were engaged in putting in a shot for blasting. They had completed their affair, and were about to give the signal for being hoisted up. One at a time was all that the assistant at the top could manage, and the second was to kindle the fuse and then mount with all speed.

Now it chanced, while they were still below, that one of them thought the fuse too long. He accordingly tried to cut it shorter. Taking two stones, a flat and a sharp, he succeeded in cutting it the

required length; but, horrible to relate, he kindled it at the same time, while both were still below! Both shouted vehemently to the man at the windlass; both sprang into the bucket. The man could not move it with both in it.

Here was a moment for poor Miner Jack and Miner Will! Instant horrible death hangs over them.

"Go aloft, Jack; sit down; away! in one minute I shall be in heaven!"

Jack bounds aloft, the explosion instantly follows, bruising his face as he looks over, but he is safe above the ground.

And what of poor Will? Descending eagerly, they find him as if by miracle, buried under rocks which had arched themselves over him. He is little injured. He too is brought up safe. Well done, brave Will.

—Thomas Carlyle.

What is a *shaft* in a mine? How is blasting done in mines?

Did you ever see fire when two stones, or a stone and some metal, struck? Tell what you saw. What did the people do to kindle fire before matches were made?

What is a windlass? What is its use in a mine? What is a hero? Why was Will a true hero?

Write or tell this story, or any similar story that you know.

STUDY 77

Troublesome Sentences

Read aloud the form here given until it sounds right. Notice the use of the words in italics.

1. *Those* animals are *well drawn.*
2. Kate, please pick up *those* papers.
3. Where did you get *these* apples?
4. James is taller than *I,* but I am older than *he.*
5. *May* I borrow your ruler?
6. You must have *forgotten* your books.
7. *Shall* you be at home to-night?
8. On account of the cold the bread did not *rise well.*
9. The leaf is *torn* out of my book.
10. You look *well;* do you feel *well?*

STUDY 78

Words Commonly Mispronounced

To ensure attention these words should be kept on the blackboard for several days, and pronounced distinctly by members of the class each day.

going	root	coming
singing	roof	whittling
walking	route	writing
running	soot	drawing
playing	catch	climbing

STUDY 79

Form in Composition

WORDS DIVIDED AT THE END OF A LINE

When there is not room at the end of a line for an entire word, and part of it is written upon the next

line, the word should be divided by a hyphen between syllables; as, hol-ly-hocks. Words of one syllable should not be divided.

Divide the following words as you would if writing each on two lines:

together	underground	sailor
company	immortal	dressmaker
village	beautiful	farmer
always	remember	cabbage
dwelling	listening	welcoming

STUDY 80

Literature and Composition

WHO LIKES THE RAIN?

"I," said the duck, "I call it fun,
For I have my little red rubbers on;
They make a cunning three-toed track
In the soft, cool mud. Quack! Quack! Quack!"

"I," cried the dandelion, "I,
My roots are thirsty, my buds are dry";
And she lifted a tousled yellow head
Out of her green and grassy bed.

"I hope 'twill pour! I hope 'twill pour!"
Purred the tree toad at his gray back door,
"For, with a broad leaf for a roof,
I am perfectly weatherproof."

Sang the brook: "I laugh at every drop,
And wish they never need to stop
Till a big, big river I grew to be,
And could find my way out to the sea."

"I," shouted Ted, "for I can run,
With my high-top boots and my rain coat on,
Through every puddle and runlet and pool
That I find on my way to school."

CLARA DOTY BATES.

1. Make a list of the words in the poem that you do not often use. Is each one well used here?

2. What things does the poet make you see and hear most clearly?

3. Each pupil should memorize at least one stanza. Then the whole poem may be recited.

Let each pupil try to add a good stanza.

STUDY 81

Words Often Mispronounced

These and other words often mispronounced should be kept on the blackboard a week at a time for daily practice. Let pupils stand and each pronounce a word, for two or three minutes a day.

arctic	surprise	geography
address	which	arithmetic
figure	where	Italian
poem	when	hundred
passed	why	subtraction

STUDY 82

An Original Story or a Play

1. In the first paragraph, tell about Mother Goose and her family and where they live. Explain why one gosling is leaving home.

2. Miss Saucy Pert Gosling has a great surprise and fright. She wishes she had obeyed her mother. Why doesn't she run?

3. Sandy, the big Collie, had scented the fox and came up just in time; and the terrified Miss Saucy Pert ran to him.

4. Sandy brought home the runaway. This is a good story in which to use conversation. It might be written as a play.

STUDY 83

Troublesome Sentences

Many persons use incorrect forms in such sentences as those given below. Prepare to ask your teacher about any that seem strange to you. Read each one several times.

1. Where *were* you last night?
2. The old man *sits* in a rocker or *lies* in a hammock all day.
3. *Set* the water in the sun and *let* it stand an hour.
4. I do not feel *well* to-day; I cannot write *so well* as usual.
5. The sexton *rang* the bell.
6. You *lie* down and rest, I *shall* keep watch.
7. The boys *sat* still until they were nearly frozen.
8. Ned has *broken* his knife.
9. The creek is *frozen* over.
10. George cannot skate very *well* since his leg was *broken*.

STUDY 84

Literature and Composition

THE WONDERFUL WORLD

Great, wide, beautiful, wonderful World,
With the wonderful water round you curled,
And the wonderful grass upon your breast,
World, you are beautifully drest.

The wonderful air is over me,
And the wonderful wind is shaking the tree.—
It walks on the water, and whirls the mills,
And talks to itself on the tops of the hills.

You friendly Earth, how far do you go
With the wheat-fields that nod and the rivers that flow,
With cities, and gardens, and cliffs, and isles,
And people upon you for thousands of miles?

Ah, you are so great, and I am so small,
I tremble to think of you, World, at all;
And yet, when I said my prayers, to-day,
A whisper inside me seemed to say,
"You are more than the Earth, though you are such a dot;
You can love and think, and the Earth cannot!"

—Samuel Browne.

1. Read carefully the first line and try to feel why those words are used. What makes the world so "beautifully drest?"

2. What foot-prints does the wind leave on the water? How does the wind talk to itself?

3. How do you know that the Earth is friendly?

4. In what way is a child more than the earth? Why does this make you more?

5. Tell of some other things that seem to you quite as wonderful as the earth.

Memorize the stanzas you like best.

STUDY 85

Letter Writing

TO YOUR FAMILY

You are away from home visiting; write to the family at home, telling them what you are doing. Plan your letter so as to make it interesting; then write as though you were talking.

STUDY 86

Form in Composition

BROKEN QUOTATIONS

Study the spelling and punctuation. Prepare to write any part from dictation:

He gave me some very good oats; he patted me, spoke kindly, and then went away.

When I had eaten my oats, I looked round. In the stall next to mine stood a little, fat, gray pony with a thick mane and tail, a very pretty head, and a pert little nose.

I put my head up to the iron rails at the top of my box, and said, "How do you do? What is your name?"

He turned round as far as his halter would allow, held up his head, and said, "My name is Merrylegs. I am very handsome. I carry the young ladies on my back, and sometimes I take our mistress out in the low chaise. They think a great deal of me and so

does James. Are you going to live next door to me in the box?"

I said, "Yes."

"Well, then," he said, "I hope you are good-tempered; I do not like anyone next door who bites."

—From "Black Beauty" by Anna Sewell.

STUDY 87

Right Use of Words

FORMS OF SIT AND SET

Copy, study, and repeat aloud the following uses of *sit* and *set*. Notice carefully the difference in the meaning of the two words. I sit. I am sitting. I sat an hour. I have sat too long. I set the plants yesterday. I have set the plants. I am setting a trap.

Copy and repeat the sentences, using *we, you, he, she* and *they* each in place of *I*. With *he* and *she* we use *sits, is sitting, sets* and *is setting.*

Special Uses: The sun *sets* at seven o'clock. The sun *set* at seven yesterday. The sun *has set.*

STUDY 88

Literature and Composition

FIDO'S LITTLE FRIEND*

One morning in May Fido sat on the front porch, and he was deep in thought. He was wondering

*From "A Little Book of Profitable Tales;" copyright, 1889, by Eugene Field; published by Charles Scribner's Sons.

whether the people who were moving into the next house were as cross and unfeeling as the people who had just moved out.

"The new-comers must be nice folks," said Fido to himself, "for their feather beds look big and comfortable, and their baskets are all ample and generous."

While Fido sat on the front porch and watched the people moving into the next house, another pair of eyes peeped out of the old hollow maple over the way. This was the red-headed woodpecker, who had a warm, cozy nest far down in the old hollow maple, and in the nest there were four beautiful eggs, of which the red-headed woodpecker was very proud.

"Good-morning, Mr. Fido," called the red-headed woodpecker from her high perch. "You are out bright and early to-day. And what do you think of our new neighbors?"

"Upon my word, I cannot tell," replied Fido, wagging his tail cheerily, "for I am not acquainted with them. But I have been watching them closely, and by to-day noon I think I shall be on speaking terms with them provided, of course, they are not the cross, unkind people our old neighbors were."

"Oh, I do so hope there are no little boys in the family," sighed the red-headed woodpecker; and then she added, with much determination and a defiant toss of her beautiful head: "I hate little boys."

"Why so?" inquired Fido. "As for myself, I love

little boys. I have always found them the pleasantest companions. Why do you dislike them?''

''Because they are wicked,'' said the red-headed woodpecker. ''They climb trees and break up the nests we have worked so hard to build, and they steal away our lovely eggs—oh, I hate little boys!''

''Good little boys don't steal birds' eggs,'' said Fido, ''and I am sure I never would play with a bad boy.''

But the red-headed woodpecker insisted that all little boys were wicked; and, firm in this faith, she flew away to the linden over yonder, where, she had heard the thrush say, there lived a family of fat white grubs.

As for Fido, he sat on the front porch and watched the people moving in. And as he watched them he thought of what the red-headed woodpecker had said, and he wondered if it could be possible for little boys to be so cruel as to rob birds' nests. As he brooded over this sad possibility, his train of thought was interrupted by the sound of a voice that fell pleasantly on his ears.

''Goggie, goggie, goggie!'' said the voice. ''Tum here, 'ittle goggie—tum here, goggie, goggie, goggie!''

Fido looked whence the voice seemed to come, and he saw a tiny figure on the other side of the fence,—a cunning baby figure in the yard that belonged to the house where the new neighbors were moving in. A second glance assured Fido that the calling stranger

was a little boy not more than three years old, wearing a pretty dress, a broad hat crowning his yellow hair and shading his big blue eyes and dimpled face. The sight was a pleasing one, and Fido wagged his tail,—very cautiously, however, for he was not quite certain that the little boy's greeting was meant for him, and Fido's sad experiences with the old neighbors had made him wary about making acquaintances too hastily.

"Tum, 'ittle goggie!" persisted the prattling stranger, and as if to encourage Fido, the little boy stretched his chubby arms through the fence and waved them entreatingly.

Fido was convinced now; so he got up, and with many cordial gestures of his hospitable tail, trotted down the steps and over the lawn to the corner of the fence where the little stranger was.

"Me love oo," said the little stranger patting Fido's honest brown back; "me love oo, 'ittle goggie."

Fido knew that, for there were caresses in every stroke of the dimpled hands. Fido loved the little boy, too; yes, all at once he loved the little boy; and he licked the dimpled hands, and gave three short, quick barks, and wagged his tail wildly. So then and there began the friendship of Fido and the little boy.

Presently Fido crawled under the fence into the next yard, and then the little boy sat down on the grass, and Fido put his forepaws in the little boy's

lap and cocked up his ears and looked up into the little boy's face, as much as to say, "We shall be great friends, shall we not, little boy?"

The next morning the little boy toddled down to the fence-corner, bright and early, and called, "Goggie, goggie, goggie!" so loudly that Fido heard him in the woodshed, where he was holding a morning chat with Mrs. Tabby. Fido hastened to answer the call. The way he spun out of the woodshed and down the gravel walk and around the corner of the house was a marvel.

Oh, what play and happiness they had that day; how the green grass kissed their feet, and how the smell of clover came with the springtime breezes from the meadow yonder! The red-headed woodpecker heard them at play, and she clambered out of the hollow maple and dodged hither and thither as if she, too, shared the merriment. Yes, and the yellow thistle-bird, whose nest was in the blooming lilac bush, came and perched in the pear tree and sang a little song about the dear little eggs in her cunning home. And there was a flower in the fence-corner,—a sweet, modest flower that no human eyes but the little boy's had ever seen,—and she sang a little song too, a song about the kind old mother earth and the pretty sunbeams, the gentle rain and the droning bees. Why, the little boy had never known anything half so beautiful, and Fido,—he, too, was delighted beyond all telling. If the whole truth must be told, Fido had

such an exciting and bewildering romp that day that when night came, and he lay asleep on the kitchen floor, he dreamed he was tumbling in the green grass with the little boy, and he tossed and barked and whined so in his sleep that the hired man had to get up in the night and put him out of doors.

Down in the pasture at the end of the lane lived an old woodchuck. In time the old woodchuck, the little boy, and Fido became fast friends and almost every day they visited together in the pasture. The old woodchuck had wonderful stories to tell,—stories of marvelous adventures, or narrow escapes, of battles with cruel dogs, and of thrilling experiences that were altogether new to his wondering listeners.

Meanwhile the woodpecker's eggs in the old maple had hatched, and the proud mother had great tales to tell of her baby birds. The yellow bird too had four fuzzy little babies in her nest in the lilac-bush, and every now and then she came to sing to the little boy and Fido of her darlings. Then when the little boy and Fido were tired with play, they would sit in the rowen near the fence corner and hear the flower tell a story the dew had brought fresh from the stars the night before. They all loved one another,—the little boy, Fido, the old woodchuck, the red-headed woodpecker, the yellow bird, and the flower,—yes, all through the days of spring and all through the summer time they loved one another in their own honest, sweet, simple way.

1. What does *ample and generous mean?* Have you ever found a nest in a hollow tree? Describe it. Describe a red-headed woodpecker as clearly as you can from life or from a picture.

2. What did Fido's wagging his tail express? What did "with much determination and a defiant toss of her head" tell? By what other name is the linden tree known? If possible, bring some linden leaves to school. What are grubs? Why was the woodpecker interested in the grubs?

3. Read the description of the little boy until you can see him. Why was Fido so cautious? Why is the little stranger called *prattling?* What is the meaning of *hospitable?* Why is Fido's tail called *hospitable?* What is a *caress?* Do dogs generally show their pleasure as Fido did? Tell what you have seen a dog do to show pleasure.

4. Why did the red-headed woodpecker, the yellow thistle bird, the flower love Fido and the little boy? Imagine and tell some adventures that you think the woodchuck may have told Fido and the little boy. Imagine and tell a story that a bird told you.

Tell the story of Fido's little friend in school or at home.

STUDY 89

Form in Composition

DICTATION

Be prepared to give the reason for each mark of punctuation, except the semicolon; of each capital.

Write from dictation.

His lips quivered with a broken sob.

"And have you truly traveled inside this stove all the way from Tyrol?"

"Yes," said August, "no one thought to look inside till you did."

The king laughed; then another view of the matter occurred to him.

"Who bought the stove of your father?" he inquired.

"Traders of Munich," said August.

STUDY 90

Literature and Composition

THE BLUEBIRD

I know the song that the bluebird is singing,
Out in the apple tree where he is swinging.
Brave little fellow! the skies may be dreary,
Nothing cares he while his heart is so cheery.

Hark! how the music leaps out from his throat!
Hark! was there ever so merry a note?
Listen awhile, and you'll hear what he's saying,
Up in the apple tree, swinging and swaying:

"Dear little blossoms, down under the snow,
You must be weary of winter, I know;
Hark! while I sing you a message of cheer,
Summer is coming and springtime is here!

"Little white snow drop, I pray you arise;
Bright yellow crocus, come, open your eyes;

Sweet little violets, hid from the cold,
Put on your mantles of purple and gold;
Daffodils, daffodils! say, do you hear?—
Summer is coming, and springtime is here!"

—Emily Huntington Miller.

1. Why is the bluebird described as *brave?* What do the third and fourth lines mean?

2. Why does the poet say the music *leaps* out from his throat? Notice the mark after *Hark* and *throat,* second stanza. What is this mark called? What does its use show? Find other examples of this mark.

3. Why is his song a *message* of *cheer?*

4. Where you live, what flowers come first in spring? What expressions in the poem do you especially like? Why?

STUDY 91

Right Use of Words

FORMS OF LIE AND LAY

Write on the blackboard; study and repeat aloud the following forms of *lie* and *lay.* Notice the difference in use.

I lie down.	I lay down.	I have lain down.
I am lying down.		
I lay the book down.	I laid the book down.	I have laid the book down.
I am laying the book down.		

Repeat the sentences using *we, you, he, she* and *they* each in place of *I.* With *he* and *she* we use *lies, is lying, lays* and *is laying.*

Notice that *lie* means to take a reclining position, and *lay,* referring to present time, means to place.

STUDY 92

Art and Composition

1. This is another of the famous Millet pictures. Like the one on page 61, it represents a very simple affair. Notice that the picture is clearer when held some distance from you.

2. As you study the picture, in what do you become most interested? Most good pictures have a center of interest. Compare this with the one on page 61.

3. Explain why the men are carrying the calf. Why did they put straw on the litter?

4. Why does the cow keep so close to them?

5. Can you think of any reason why the woman is with them?

Tell or write a story of something you have known to happen that the picture reminds you of, or a story suggested by the picture.

STUDY 93

Letter Writing

Winton, Pa., June 6, 1912.

Dear Tom:

I want to tell you about some of the things that have happened on the farm since you were here.

First I must tell you about a new pet I have. One evening, about three weeks ago, the cows did not come home at the usual time, and Mother said I had better go and bring them up. I could not see them in the front fields, so I knew they must be on the other side of the woods. I called Shep and we started through the woods. Before we had gone far

BRINGING HOME THE NEWBORN CALF *Millet*

Shep put his nose to the ground and began to run, yelping every few jumps. In less than a minute he was trying to climb a little tree, and, looking up, I saw a baby raccoon, not as big as a half-grown kitten. I climbed the tree, and, getting him by the tail, slid to the ground. Then I ran back home, put him into a box, and went for the cows.

Billie and I have great fun with Sam, as we call our pet. He has become quite tame and he is as playful as a puppy. We do not have to keep him shut up now. Shep treats him as one of the family, and he goes in and out of the house just as he likes. Margaret calls him "Pussy Coon," and lets him eat out of her hand. We have taught him to sit up and beg for food the same as Shep does. He is like a young puppy in another way; if he finds a stocking, a handkerchief, or any small piece of cloth, he tears it to pieces or drags it away to his nest in the wood pile.

We are wondering what Sam will do when he gets big. Father says if he wants to go back to the woods we must let him, but we shall hate to have him go.

We had a good laugh at Billie one night last week. You know how he likes to ride the horses. Well, one afternoon he went out where John was plowing, and asked to ride one of the horses home. John put him on one horse and got on the other himself. When they came to the creek the horses stopped in the middle to drink. Billie held on to the rein and the horse put its

head down so quickly that Billie was jerked off into the water. He came up to the house with a rather sheepish smile, but he laughs about it now as much as anyone.

This is a long letter for me, but if you answer this I shall write again soon.

Your true friend,

Mr. Thomas Hastings, Arthur Wilson.
Philo, Ohio.

Write a letter to a chum, telling of two or three especially interesting real or imaginary happenings.

STUDY 94

An Original Story

Write a story of your own composing. Think of an interesting experience you have had, make an outline of the events in order, then compose your story.

STUDY 95

Summary for Pupils and Teachers

When the pupils have finished this first year of language work, they should show clearly the following results:

I. Increased ability to talk freely and well; to stand in class and tell a story well (making due allowance for youth), or to tell in a connected way what has been learned in other subjects of study.

II. At least equally increased ability in written composition. This implies: First, some sense of organization, that is, of arranging ideas in an orderly way; second, the ability to write a friendly letter or a story with freedom and spontaneity, having overcome, more or less, the cramped, labored style common to the uneducated.

III. Marked improvement in the use of correct English, especially of such words as, *is, are, was, were, to, too, two, doesn't, don't, these, those, them, isn't, aren't, am not, sit, set, lie* and *lay.*

IV. A habit of using the following rules as to form in written composition:

1. Make each topic a paragraph and indent the first word.

2. Use a capital letter to begin a sentence; a direct quotation, a special name of a person, place or thing; the name of a day of the week and of a month of the year; an abbreviation, when the whole word should begin with a capital; the first word in every line of poetry; and the important words in titles of books, stories, etc.

3. Place a period at the end of each statement, and after each abbreviation.

4. Put a question mark after each question.

5. Follow an exclamation with an exclamation mark.

6. Enclose a direct quotation within quotation marks.

7. Use a comma to set off the name of a person or thing addressed, to separate the parts of a series, and before a direct quotation.

8. Use the apostrophe in place of omitted letters in contractions and to show possession.

PART TWO

STUDY 96

Literature and Composition

CLOUDS

The sky is full of clouds to-day,
  And idly, to and fro,
Like sheep across the pasture, they
  Across the heavens go.
I hear the wind with merry noise
  Around the housetops sweep,
And dream it is the shepherd boys,—
  They're driving home their sheep.

The clouds move faster now; and see!
  The west is red and gold.
Each sheep seems hastening to be
  The first within the fold.
I watch them hurry on until
  The blue is clear and deep,
And dream that far beyond the hill
  The shepherds fold their sheep.

Then in the sky the trembling stars
  Like little flowers shine out,

While Night puts up the shadow bars,
And darkness falls about.
I hear the shepherd wind's good-night—
"Good-night and happy sleep!"
And dream that in the east, all white,
Slumber the clouds, the sheep.

—Frank Dempster Sherman.

Describe in your own way the clouds that must have suggested the thought that they look like sheep. Can you substitute another word for *merry* in "with merry noise?" What is the meaning of *fold* in "The first within the fold;" in "The shepherds fold their sheep?" Why is Night begun with a capital letter? Why does he dream that the sheep slumber *in the east?*

Tell, or write two paragraphs of what the clouds have suggested sometime to you.

STUDY 97

Nature Study

THE SHAPE OF TREES

The life of every tree depends upon its success in holding its leaves out into the sunlight. The tree which exposes the greatest amount of leaf surface to the sun makes the greatest growth. The shape of their tops is a character in which trees differ widely. We shall come to know many of them in winter time better than in summer, by the distinct shapes revealed when the foliage is gone. In any bare tree, the purpose of all of the branching and branching again is

plainly seen. Each twig and branch reaches out toward the outer surface of the dome or pyramid. Here the buds in winter are waiting to open, when spring comes, into leafy shoots. These will cover the tree top with a dome of green greater than the one of the previous summer. Their work through the growing season will lengthen every branch and every root, and add a layer of wood under the bark of trunks and branches and roots.

1. Explain: *exposes, character, distinct, revealed, dome* or *pyramid, previous, layer.*

2. Study a few trees until you can sketch them so that anyone will recognize the drawings.

Write short descriptions of the shape of three kinds of trees you know well, and illustrate each by a drawing.

STUDY 98

Form in Composition

PUNCTUATION

Write the following, adding the proper punctuation:

1. Wake up Dormouse
2. Hurry up Kitty fare thee well
3. Helen wished for Christmas skees skates and a flexible flyer
4. Have you read Little Women Birds Christmas Carol or Robinson Crusoe
5. Come said Edith we must be going
6. Have you seen the paper said Frank

STUDY 99

Training in Correct English

CHOICE OF WORDS

Read aloud or write these sentences, using the correct form of the two given in parentheses:

1. Let us (set, sit) down and read. We have all (sat, set) down. Won't you (set, sit) down?
2. The teacher made me (set, sit) the chair by the desk.
3. At what time does the sun (rise, raise) in February? When does it (set, sit)? It rose at five o'clock.
4. (Raise, rise) up, John, and answer. (Sit, set) back.
5. The apples (lie, lay) on the ground. They are (laying, lying) there now. Let us (set, sit) down by them.
6. The apples (lay, laid) by the tree. I (brought, brung) a basket to carry the apples and (laid, lay) it on the ground.
7. Make the dog (lie, lay) down, Tom. Will he (set, sit) up for you?
8. Kitty was (laying, lying) by the fire, where I had (laid, lain) her supper.
9. Please (set, sit) your chair in the shade and (set, sit) down, or (lie, lay) on this blanket.
10. The boy (come, came) quite early, having (run, ran) (most, almost) all the way.

STUDY 100

Letter to a Friend

After the long summer vacation, you probably have many things to tell your friends. Make notes of three or four of the most interesting and write a real letter to be mailed to one of them.

It may help you to read again the boy's letter, Study 93.

STUDY 101

Literature and Composition

A BOY'S SONG

Where the pools are bright and deep,
Where the gray trout lies asleep,
Up the river and o'er the lea,
That's the way for Billy and me.

Where the blackbird sings the latest,
Where the hawthorn blooms the sweetest,
Where the nestlings chirp and flee,
That's the way for Billy and me.

Where the mowers mow the cleanest,
Where the hay lies thick and greenest;
There to trace the homeward bee,
That's the way for Billy and me.

Where the hazel bank is steepest,
Where the shadow falls the deepest,

Where the clustering nuts fall free,
That's the way for Billy and me.

Why the boys should drive away
Little sweet maidens from the play,
Or love to banter and fight so well,
That's the thing I never could tell.

But this I know, I love to play,
Through the meadow, among the hay;
Up the river and o'er the lea,
That's the way for Billy and me.

—James Hogg.

1. Explain: *lea, hawthorn, nestlings, banter.*

2. What is suggested to you by: "The gray trout lies asleep," "blackbird sings the latest," "trace the homeward bee," "clustering nuts fall free"?

3. Many lines in this poem represent very pretty pictures; select three or four that you like best.

4. Notice that five stanzas end with, "for Billy and me," meaning *for Billy* and *for me.* Is that right?

Memorize the poem.

Memory Quotation

Beautiful hands are those that do
Work that is earnest and brave and true.
Beautiful faces are they that wear
The light of a pleasant spirit there.

STUDY 102

Right Use of Words

CAN AND MAY

Another common mistake, even among fairly well-educated persons, is the use of *can* instead of *may*, though the difference in meaning is clear enough. *Can* implies *ability* to do, while *may* implies *permission* to do. Tom *can* milk the cow, means that he knows how and is able to do it. Tom *may* milk the cow, means that he has permission, is allowed to do so.

Copy the sentences below, filling each blank with the right word *may* or *can:*

1. Edith ——— go to the theater if she ——— get a ticket.
2. ——— I invite Charlie to dinner? Yes, if you ——— find him.
3. The prisoners ——— walk about the yard, but they ——— not climb the wall.
4. Mother, when ——— I go to visit Isabel? Oh, as soon as I ——— get you some new clothes.
5. Father, ——— I go in bathing? Yes, if you stay where you ——— touch the bottom.
6. Katie, ——— I try to make a shortcake, if I ——— find some strawberries?
7. Father says I ——— buy a bicycle if I ——— earn half the price. ——— I sell papers?

Compose four sentences that show the right use of *may*.

STUDY 103

Letter Writing

TO A FRIEND

On your birthday you gave a party. Write to a friend about it. Tell of your guests, the games you played, and anything else you recall.

STUDY 104

An Original Story

Tell or write a story about the best time you had last summer. When did it happen? Where? Who were with you? What did you do?

STUDY 105

Reproduction Story

NARCISSUS

Narcissus had a twin sister whom he loved better than any one else in the world. This Sister, who was very beautiful, died while she was young. Narcissus missed her so very much that he wished he might die too.

One day, as he sat on the ground by a spring, looking absently into the water and thinking of his lost sister, he saw a face like hers looking up at him. It seemed as if his sister had become a water nymph and were actually there in the spring, but she would not speak to him.

Of course the face Narcissus saw was really the

reflection of his own face in the water, but he did not know that. He leaned over the water and looked at the beautiful face so like his sister's, and wondered what it was and whether he should ever see his sister again.

After this, he came back to the spring day after day and looked at the face he saw there, and mourned for his sister until, at last, the gods felt sorry for him and changed him into a flower.

This flower was the first narcissus. All the flowers of this family, when they grow by the side of a pond or a stream, still bend their beautiful heads and look at the reflection of their own faces in the water.

1. Do you know the narcissus? Describe it.
2. Where does it like to grow? When does it bloom?
3. What is there about its manner of growth that seems to bear out this story?
4. By referring to the paragraphs, show what part of this story is the introduction, what part the main body of the story, and what part the conclusion.

Tell the story of the first narcissus.

STUDY 106

Writing Abbreviations

A REVIEW LESSON

Write from memory the proper abbreviation for the name of each month, of each day of the week. What punctuation must always be used in these abbreviations?

Paragraph 1; the time, the place, the children, and the plan. What different things do they plant? Do they enjoy the work?

Paragraph 2; the hardest part of the work, keeping the plot free from weeds To what extent are they succeeding?

A third part of the plan. Does the woman seem glad to buy from them? Can they probably sell all they have grown?

Conclusion.—Tell of the joy with which the children put their money in the bank and what they plan to do with it.

STUDY 108

Direct and Indirect Quotations

When, in telling what another has said, the exact words of the speaker are not used, we call it an *indirect quotation,* and the quotation marks are not needed; as, John said he would play with me.

Change the following direct quotations to the indirect form:

1. The old man said, "I shall not be able to go to-day."
2. Said Tom, "I've no idea how it happened."
3. "Who shot at the dog?" asked the policeman.
4. "I had not thought," said the woman, "that such a thing was possible."
5. "Come along, boys," said Father, "or we shall be late."

Change the following indirect quotations to the direct form:

6. Mary said she would come to-day.
7. The guide told us we were lost and must camp for the night.
8. Mother said she thought I had better come right home.
9. A stranger asked the boys the way to the post-office.
10. The man said he hoped I would call again.

Sentences 4 and 5 are called broken quotations. Why? Notice the punctuation. Compose or copy three broken quotations.

STUDY 109

Literature and Composition

WORK

Sweet wind, fair wind, where have you been?
"I've been sweeping the cobwebs out of the sky;
I've been grinding a grist in the mill hard by;
I've been laughing at work while others sigh:
Let those laugh who win!"

Sweet rain, soft rain, what are you doing?
"I'm urging the corn to fill out its cells;
I'm helping the lily to fashion its bells;
I'm swelling the torrent and brimming the wells:
Is that worth pursuing?"

Redbreast, redbreast, what have you done?
"I've been watching the nest where my fledgelings lie;
I've sung them to sleep with a lullaby;
By and by I shall teach them to fly,
Up and away, every one!"

Honey-bee, honey-bee, where are you going?
"To fill my basket with precious pelf;
To toil for my neighbor as well as myself;
To find out the sweetest flower that grows,
Be it a thistle or be it a rose—
A secret worth the knowing!"

Wind and rain fulfilling His word!
Tell me, was ever a legend heard

Where the wind, commanded to blow, deferred;
Or the rain, that was bidden to fall, demurred?

Be like the sun that pours its ray;
Be glad, and glorify the day;
Be like the moon that sheds its light
To bless and beautify the night;
Be like the stars that sparkle on,
Although the sun and moon are gone;
Be like the skies that steadfast are,
Though absent sun and moon and star.

MARY N. PRESCOTT.

1. Explain: *fair wind, grist, hard by, soft rain, urging, fashion, brimming, pursuing, fledgelings, pelf, fulfilling, legend, deferred, demurred, glorify, steadfast.*
2. Make a list of the words that tell of *doing* something.
3. Choose at least eight or ten lines and memorize them.
4. With what kind of letter does each line begin?
5. Where else in the poem is a capital letter used? Why?

STUDY 110

Art and Composition

THE DRESS PARADE

How many boys are in this picture? What are they doing? Which one is the leader? How do you know?

Describe the small boy in the middle. What is he about to do? Tell why you think so.

THE DRESS PARADE *J. G. Brown*

Notice the boy at the right. What is he doing? Study his face carefully. What kind of boy do you think he is?

Notice the boys' hats, their feet, their clothing, their weapons.

Study the wall and the pavement. Where do you think these boys are?

What is the chief thing this picture tells you?

Describe the picture so that one who has not seen it can imagine it.

Name the artist. What did he think of these boys?

Write a story about one of these boys.

STUDY 111

Right Use of Words

LEARN AND TEACH

Many persons misuse *learn* for *teach.* One person may *teach* another but each one must *learn* for himself. Copy these sentences, filling each blank with the right word.

1. If you will ——— me I'll try hard to ———.
2. I will ——— you, if you wish to ———.
3. Miss F. ——— us, but we must study to ———.
4. We can ——— a lesson from the bees.
5. The ant ——— us to be industrious.
6. When Mr. T. ——— us we ——— rapidly.
7. I'd like you to ——— this poem. Ask your mother to ——— you.
8. Another person can ——— me but I must ——— my own lessons.
9. Did you ——— Irene to dance? I wish you would ——— me.

Compose three sentences that show the right use of *teach.*

STUDY 112

The Paragraph

A TRIP WITH THE CARRIER

The carrier's horse was the laziest horse in the world, I should hope, and shuffled along, with his head down, as if he liked to keep people waiting to whom packages were directed. I fancied, indeed, that he

sometimes chuckled audibly over this reflection, but the carrier said he was only troubled with a cough.

The carrier had a way of keeping his head down, like his horse, and of drooping sleepily forward as he drove, with one of his arms on each of his knees. I say, "drove," but it struck me that the cart would have gone to Yarmouth quite as well without him, for the horse did all that; and as to conversation, he had no idea of it but whistling.

Peggotty had a basket of refreshments on her knee, which would have lasted us handsomely, if we had been going to London by the same conveyance. We ate a good deal, and slept a good deal. Peggotty always went to sleep with her chin upon the handle of the basket, her hold of which never relaxed; and I could not have believed, unless I had heard her do it, that one defenceless woman could have snored so much.

—Charles Dickens.

Why is this extract divided into three parts? What is the subject of the first part? Of the second? Of the third? What name is given to such parts of a composition? Would it be better to make more than three paragraphs? Give reasons.

Select the ten most difficult words and study their spelling and meaning.

Copy the sentences or parts of sentences that seem to you humorous.

Write one or more paragraphs about some funny experience you have had or have known other persons to have.

STUDY 113

Letter Writing

You wish a cousin to come and spend Hallowe'en with you. Write him a letter inviting him and telling him, in two or three paragraphs, about your plans for the evening.

Write the first draft of your letter freely and rapidly. Then rewrite it to correct it in every way you can.

STUDY 114

Literature and Composition

WHAT WAS IT?

I watched a butterfly on the wing;
I saw him alight on a sunny spray.
His pinions quivered;
The blossom shivered;
I know he whispered some startling thing.
But why so bold,
Or what he told,
While poising there on the sunny spray,
I've never learned to this blessed day.

—MARY MAPES DODGE.

What is the meaning of *alight, spray, pinions, poising?* Express " His pinions quivered " in another way. What two things does the poem say " I've never learned? "

Memorize the poem.

Write what you think the butterfly told the spray, or write what you have seen a butterfly do.

STUDY 115

Literature and Composition

ROBIN HOOD

In the reign of Richard I., about 1200 A. D., lived Robin Hood, who was almost as famous in his way as Richard of the Lion Heart himself. During the king's long absence in the Holy Land his kingdom at home was in a very unsettled state. The two races, the Normans and the Englishmen, had not yet become blended as one people. The fierce Norman barons, living in their strong castles, did pretty much as they pleased, and in many cases grievously ill-treated the poor people around them.

Many of the English were too high spirited to submit tamely to the insults heaped upon them. The large forests, which at that time spread over the country, became the refuge of daring men, who subsisted by hunting the deer and robbing the travelers who came in their way. In some cases, indeed, they waged a sort of petty warfare against their hated Norman neighbors.

The best known of all these outlaws was Robin Hood, who, with a band of over a hundred followers, dwelt in the forest of Sherwood, in Nottinghamshire. His men had the greatest respect for their leader, and never ventured to disobey his commands. "King of Sherwood" was the title by which he was known, not only among his own band, but among the country people around.

Clad in suits of Lincoln green, and armed with a long bow and a quarter-staff, the outlaws roamed the forests, often traveling great distances in search of plunder. They went to public places in disguise, being often present at tournaments and other feats of arms. Besides Robin himself, there was second in command, Little John, a man nearly seven feet tall; Allan-a-Dale, their minstrel, who played tunes upon the harp when they made merry under the greenwood; and Friar Tuck, their burly priest and confessor, who, when not engaged in any enterprise, took up his abode in a hermit's cell in the forest.

The outlaws were splendid archers; Robin himself could cleave a peeled willow wand at the distance of a hundred paces. They were skillful also at the games of quarter-staff and broadsword and other manly English sports. When they had collected a store of booty it was all brought and laid at the feet of their leader. Seated on a throne of turf under the branches of a wide spreading oak, he divided the spoils among the band, dealing out to each his fair portion.

While Robin spoiled the rich and slew the deer of the Norman nobles, he was kind to the poor, and would never permit a woman to be injured. Many a time, indeed, he sent help to poor people who lived in the neighborhood; but if a wealthy noble, a fat abbot, or a miserly man passed his way, he was looked upon as lawful prey.

In his great story of Ivanhoe, Sir Walter Scott

describes how King Richard himself once visited Robin and his band in the forest of Sherwood. The merry monarch had excellent sport with them, eating their venison, and drinking their ale and wine in high good humor.

Robin Hood lived to a good old age, but he never could be induced to give up his roving habits. When he died he was buried at his own desire, under the greenwood, with a green sod under his head, and another under his feet. By his side were laid his bow and arrows; and his grave was made of "gravel and green," that all people might say, "Here lies bold Robin Hood."

In the course of time the Normans and English were blended into one nation. It was then that the long bow, which Robin Hood and his men did much to render popular, became the chief weapon of the English yeoman. No longer oppressed and driven to take refuge in the forest they went gallantly forth to fight the battles of their country. For three hundred years afterwards, the English archers, descendants of the brave foresters of old, were the terror of their foes on many a victorious field.

1. What is the meaning of *outlaw? long-bow? quarter-staff? booty? venison?*

2. What is the meaning of the suffix *shire* in the word *Nottinghamshire?* Find Nottinghamshire on the map.

3. What have you read about tournaments? What is a *minstrel?* What is the meaning of *burly* in "their burly

priest and confessor?" What is a *hermit's cell?* What is the meaning of *English yeoman?*

4. Learn what you can and be prepared to tell the class about life in the castles at that time.

The life of Robin Hood and the stories about him are very interesting. If possible read a good account of his life.

Each pupil should study one or more of the Robin Hood tales and prepare to tell it in class.

STUDY 116

Troublesome Sentences, Review

Read these sentences several times. Are you sure all are correct?

1. *Were* you in town last week?
2. There *were* several mistakes.
3. *Doesn't* Blanche sew neatly?
4. *Don't* the boys and girls play at recess?
5. A peck of peanuts *was* sold.
6. Every pupil *has* his lesson.
7. All pupils *have* work to do.
8. Each man *has* his part to play.
9. *Has* each one his book open?
10. I can *learn* the lesson if you teach me.
11. Call for Clara and *me.*
12. Neither Father nor Mother *is* at home.
13. Each boy and girl *was* in *his* place.
14. Try to sing *softly, as* Alice does.
15. Come and lie in the shade; you ought not to sit in the sun.

STUDY 117

A Letter of Invitation

Suppose your mother has told you that you might invite your friend to spend Friday night and Saturday with you. Write the letter giving the invitation.

STUDY 118

Writing Dates

Write the following from dictation, abbreviating and punctuating correctly:

April 6, 1872.
November 20, 1769.
September 7, 1900.
July 30, 1775.
January 19, 1642.
February 22, 1898.
August 18, 1912.

Write the date of:

Yesterday.
Your birth.
The Discovery of America.
Christmas day last year.
Four holidays this year.
Next New Year's day.

STUDY 119

Written Composition

THE CIRCUS

Select one of the three exercises about the circus. Do not simply answer these questions, but prepare to tell or write a story of what they may suggest to you.

1. The circus was coming to town. The men put up the bills. What pictures did you see on these bills? During the morning of the circus there was a parade. Did you see it? When did it start? How long was it? What was in the parade? What animals rode in wagons? Which ones walked? Were any of the men dressed peculiarly? What did they

wear? Was there any music? What did the band play? Did you like it?

2. You went to the circus in the afternoon. With whom did you go? What was the tent like? What did the men in the ring do? What did the horses do? What did the elephants or monkeys do? Was there a clown? What did he do that was really funny? What did you like best during the whole afternoon?

3. The afternoon you visited the circus, did you stay a long time among the cages of the animals? Name the animals that you saw. Were they quiet, or were they walking about in their cages? Did you see the men feed them? Which animal did you like the best? Describe it. Tell just what it did, and why you liked it best.

STUDY 120

Choice of Words

From the pair of alternate words in each of the following sentences, select the correct one, and be prepared to give a reason for your choice:

1. A bushel of apples (was, were) sold.
2. There (was, were) three of us on the sled.
3. (Doesn't, don't) the boys have shop-work to-day?
4. Each child is in (his, their) seat.
5. I shall (learn, teach) you this trick.
6. (Was, were) you there yesterday?
7. (Doesn't, don't) Harry stand well?
8. Every child is in (his, their) seat.
9. You may (learn, teach) me to play the game.
10. Everyone can do this if (they, he) (try, tries).

THE PASSING SHOW *J. G. Brown*

STUDY 121

Art and Composition

Notice where these boys are standing. Find out all you can about how the boys are dressed. What kind of boys are these? Where do they spend most of the time? What are the boys watching?

Name the artist. What do you think of his feeling toward these boys? Does such a picture in any way change your feeling toward such boys as these? If so, try to explain why.

Tell the story suggested by this picture, or a story of how one of these boys got a ticket to the circus.

STUDY 122

Letter Writing

TO A CHILD

Devonshire Lodge, New Finchley Road,
July 1, 1844.

My dear May:

How do you do, and how do you like the sea? Not much perhaps, it's "so big." But shouldn't you like a nice little ocean, that you could put in a pan? Yet the sea, although it looks rather ugly at first, is very useful, and if I were near it this dry summer, I would carry it all home, to water the garden with at Stratford, and it would be sure to drown all the blights, *May*flies and all.

I remember that, when I saw the sea it used sometimes to be very fussy, and fidgety, and did not always wash itself quite clean; but it was very fond of fun. Have the waves ever run after you yet, and turned your two little shoes into pumps, full of water?

There are no flowers, I suppose, on the beach, or I would ask you to bring me a bouquet, as you used at Stratford. But there are little crabs! If you could catch one for me, and teach it to dance the polka, it would make me quite happy; for I have not had any toys or playthings for a long time. Did you ever try, like a little crab, to run two ways at once? See if you can do it, for it is good fun; never mind tumbling over yourself a little at first. It would be a good

plan to hire a little crab, for an hour a day, to teach baby to crawl, if he can't walk, and if I were his mamma, I *would* too! Bless him! But I must not write on him any more—he is so soft, and I have nothing but steel pens.

And now good-bye,—Fanny has made my tea and I must drink it before it gets too hot, as we *all* were last Sunday week. They say the glass was 88 in the shade, which is a great age! The last fair breeze I blew dozens of kisses for you, but the wind changed, and I am afraid took them all to Miss H—— or somebody that it shouldn't. Give my love to everybody and my compliments to all the rest, and remember, I am, my dear May,

Your loving friend,

Thomas Hood.

P. S.—Don't forget my little crab to dance the polka, and pray write to me as soon as you can if it's only a line.

1. By whom, and to whom was this letter written? What was the writer's feeling toward the little girl?
2. What is the writer's purpose all through the letter?
3. What do you especially like in the letter?
4. Ask about any parts you do not understand.
5. Find as many places as you can where Mr. Hood wrote things just for fun.

Write a letter to a little child you know well. Try to make your letter please the child. If you find it easy to bring in some nonsense so much the better.

STUDY 123

Literature and Composition

THE SONG OF THE WIND

"I've a great deal to do, a great deal to do,
Don't speak to me, children, I pray;
These little boys' hats must be blown off their heads,
And these little girls' bonnets away.

There are bushels of apples to gather to-day,
And Oh! there's no end to the nuts;
Over many long roads I must traverse away,
And many by-lanes and short cuts.

There are thousands of leaves lying lazily here,
That needs must be whirled round and round;
A rickety house wants to see me, I know,
In the most distant part of the town.

The rich nabob's cloak must have a good shake,
Though he does hold his head pretty high;
And I must not slight Betty, who washes so clean,
And has just hung her clothes out to dry.

Then there are signs to be creaked, and doors to be slammed,
Loose window blinds too to be shaken;
When you know all the business I must do to-day,
You will see how much trouble I've taken.

I saw some ships leaving the harbor to-day,
So I'll e'en go and help them along,
And flop the broad sails, and howl through the shrouds,
And join in the sailor boy's song.

I'll mount to the clouds, and away they will sail,
On their white wings across the bright sky;
I bow to no mandate, save only to Him
Who reigneth in glory on high."

Read the poem over until you know the things this wind had planned to do. Tell of his work and the fun he would have. Write of the things you would do for fun, if you were a strong wind. Account for the use of each apostrophe in the poem.

Write a story of what you have known the wind to do.

STUDY 124

Spelling and Punctuation, Review

JUDGING BY APPEARANCES

A humming bird met a butterfly. Being pleased with the butterfly's beauty and the glory of his wings, she proposed that they should always be friends.

"I cannot think of it," said the butterfly, "as you once spurned me and called me a crawling dolt."

"Impossible!" exclaimed the humming bird, "I always had the highest respect for such beautiful creatures as you."

"You may have now," said the butterfly, "but when

you insulted me, I was a caterpillar. Let me give you a piece of advice. Never insult the humble; it is rude and unkind; besides, they may be better than they seem."

Prepare to give reason for such marks of punctuation as your teacher directs, and to write the story from dictation.

Compose a short story like this about a fish, or a green frog that was once a tadpole.

STUDY 125

An Original Story

HALLOWE'EN

Tell or write a story of the best Hallowe'en fun you ever had. Remember that really good fun does not cause trouble, or bring discomfort or unhappiness to others.

STUDY 126

Right Use of Words

Mistakes are very often made in the use of *come, came, went, gone, run* and *ran.*

We say correctly:

I *come* daily.	I *came* yesterday.	I *have come* early.
They *go* often.	They *went* at noon.	They *have gone* already.
They *run* fast.	They *ran* away.	They *have run* twice.

Repeat the above sentences often, so that they sound right

Notice that we do not use *came, went* or *ran* with *has, have* or *had.*

Fill the blanks in the sentences below with the right word from those given above:

1. The boys ——— home very tired; they had ——— all the way.
2. We ——— to see the young birds but they had ———.
3. The dog ——— swiftly but the fox ——— faster.
4. We ——— to see you before but you had ——— away.
5. The boys ——— fishing before daylight, though we did not know they had ——— until breakfast time.
6. As the men ——— rapidly up the hill they ——— to a barbed wire fence.

Write three or more sentences that show the right use of the six words given above.

STUDY 127

Memory Selection

THANKSGIVING

For peace, and for plenty,
  For freedom, for rest,
For joy in the land
  From the East to the West;
For the dear starry flag
  With its red, white and blue,

We thank Thee with hearts
That are tender and true.

The following was written by a girl in the fifth grade. Each pupil should try to write a Thanksgiving stanza of four, six or eight lines, using any rhythm.

For fun, and for laughter,
For dear ones we love,
For these we do thank Thee,
Dear Father above;
For fruit and for flowers
For the dear sky so blue,
We thank Thee from hearts
That are tender and true.

STUDY 128

Letter Writing

TO A FORMER PLAYMATE

Write a letter to a former playmate telling about your last vacation.

1. The place.
2. The persons.
3. What was done.
4. Something of special interest.

STUDY 129

Literature and Composition

NOVEMBER

The leaves are fading and falling,
The winds are rough and wild,
The birds have ceased their calling,
But let me tell you, my child.

Though day by day, as it closes,
Doth darker and colder grow,
The roots of the bright red roses
Will kéep alive in the snow.

And when the winter is over,
The boughs will get new leaves,
The quail come back to the clover,
And the swallow back to the eaves.

The robin will wear on his bosom
A vest that is bright and new,
And the loveliest way-side blossom
Will shine with the sun and dew.

The leaves to-day are whirling,
The brooks are all dry and dumb,
But let me tell you, my darling,
The spring will be sure to come.

There must be rough, cold weather,
And winds and rains so wild;
Not all good things together
Come to us here, my child.

So, when some dear joy loses
Its beauteous summer glow,
Think how the roots of the roses
Are kept alive in the snow.

—Alice Cary.

1. Explain, "birds ceased their calling," "robin will wear . . . a vest," "brooks are all dry and dumb," "some dear joy loses its beauteous summer glow."

2. To what part of the country does this poem especially apply? Why?

3. After you have studied the poem carefully, compare it with those in Studies 2 and 27. Which do you like best? Why?

4. *Tell as fully and as clearly as you can the lesson of the poem, or tell of some of the things peculiar to November where you live.*

STUDY 130

Giving Directions

I am a stranger in your town or city, visiting your school, and wish to go to the best hotel. Direct me how to go. Tell me in as few words as possible, that I may not forget, yet you must make the way plain.

If you live in the country, give clear directions for a stranger going to the nearest store or postoffice.

STUDY 131

Choice of Words

Copy the following sentences, using only the right word from each pair. Prepare to give a reason for your choice:

1. You (can, may) refer to your books in this recitation.

2. Father said I (might, could) bring Callie to school.

3. You may (sit, set) the can on the table.

4. Thomas (set, sat) the chair near the window and (set, sat) down.

5. You may (sit, set) the brown hen if she will (sit, set).

6. You (may, can) (sit, set) the baby in the carriage.

7. Why do you not (lay, lie) down and rest?

8. If you (lie, lay) down (lie, lay) this wrap over you.

9. Mr. Wilson, (can, may) you spare me some change?

10. Please, (may, can) Ethel and I, (sit, set) together?

STUDY 132

Oral and Written Composition

PENN AND THE INDIANS

William Penn asked the King of England for a grant of land in the New World. "It shall be given you," said the king; "and it shall be named Pennsylvania."

With a large number of Quakers, Penn crossed the ocean and founded a town. "Let us call it Philadelphia," he said. "We will buy this land of the Indians. It is theirs, even though the king has granted it to us." So the Indians were called together in council with Penn. The meeting was held out of doors under a great tree.

"We have not come to your land," said Penn, "to

do you harm. We are all children of the Great Spirit. Let us be brothers." Then the red men and the white men made a treaty of peace.

Now as time went on and the colony grew, the Quakers needed more land. "We must buy of the Indians," observed Penn. So again he called them together.

At first the Indians did not want to sell more land. They were beginning to fear that they might be driven back into the forests if the colony kept on growing. But they loved and trusted William Penn; and so, out of love for him, they said, "We will sell you as much land as a man can run around in one day." For this was the Indian way of surveying.

Now it chanced that there was among the Quakers one youth who was a "champion runner," as our college boys would say. He set out to measure off the purchase of land. Faster and faster he ran. The Indians looked on in surprise.

"He has wings!" exclaimed one.

"He does not run, he flies," remarked another. Then the Indians grew sullen.

"We are cheated," they protested to Penn.

"But have we not done as you said?" asked Penn. The Indians could not say it was not so. Still they were dissatisfied and angry.

"The bargain is fair," cried one of the Quakers. "Let us force these savages to stand by their agreement!"

"*Force!*" answered Penn. "And what would *force* mean but bloodshed in the future? Is this strip of land worth that to us?" For Penn was a wise as well as a just man.

Then to the Indians he said: "Since this was more land than you meant to give us, what can we give you that will satisfy you? Take what you think you deserve from our stores."

The faces of the Indians brightened. Their hearts were happy again. They took a roll of bright-colored cloth, some ornaments, some fish-hooks, and went away contented. In this way, and with such fair dealing, the Quakers won and kept the trust of the Indians.

1. Give the meaning of *Pennsylvania, founded, Philadelphia, colony, surveying, sullen, ornaments.*
2. Who were the early Quakers? How were they different from other people?
3. Though the Indians agreed to unwise terms, do you think they were really entitled to more than their agreement called for? Why?
4. When given the chance, why did not the Indians take more from the stores?
5. Had the Indian tribes of North America generally any reasons for being suspicious of the white settlers?
6. Find another good story about William Penn, and be prepared to tell it in class.

Find all you can about the dealings between the Quakers and the Indians, and write a brief report of what you learn.

STUDY 133

Right Use of Words

It it I.	It may have been I.	It was I.
It is you.	It may have been you.	It was you.
It is he.	It may have been he.	It was he.
It is she.	It may have been she.	It was she.
It is they	It may have been they.	It was they.

Repeat the above sentences until you can say them from memory. It is better to repeat them aloud, so that the ear becomes accustomed to the correct form.

STUDY 134

Art and Composition

This picture suggests a very interesting story. The artist, Landseer, was very fond of animals, especially dogs. He painted many pictures to show his feeling and to lead others to love dogs as he did. This, no doubt, is a Newfoundland dog. Learn what you can about Newfoundland dogs.

Tell or write a story suggested by this picture.

1. Introduction.—Name the boy, tell something of his parents, his home, of the body of water shown in the picture, and how he came to be in the water.

2. Body of story.—Then tell about the dog, where he was when he saw the boy fall into the water, his struggle with the waves, how he laid the child in a safe place.

3. Conclusion.—What the parents did for the dog, and the feeling of the child toward the dog afterward.

SAVED *Landseer*

STUDY 135

Explanation

Recently you have made a useful article either in your industrial work at school, in cooking, sewing or wood work, or you have made it at home. Explain how you made it.

STUDY 136

Letter Writing

TO A RELATIVE

Write a letter to a relative telling about a trip through the Great Lakes on a large steamer, or some other trip you have enjoyed. Make an outline before you try to write the letter.

STUDY 137

Literature and Composition

THE SEASONS

What does it mean when the bluebird comes
  And builds its nest, singing sweet and clear?
When violets peep through the blades of grass?—
  These are the signs that spring is here.

What does it mean when the berries are ripe?
  When butterflies flit and honeybees hum?
When cattle stand under the shady trees?—
  These are the signs that summer has come.

What does it mean when the crickets chirp,
  And away to the south the robins steer?
When apples are falling and leaves grow brown?—
  These are the signs that autumn is here.

What does it mean when the days are short?
  When leaves are gone and brooks are dumb?
When fields are white with drifted snow?—
  These are the signs that winter has come.

The old stars set and the new ones rise,
  The skies that were stormy grow bright and clear;
And so the beautiful, wonderful signs
  Go round and round through the changing year.

—George Cooper

1. To what parts of this country does this poem especially refer?

2. Study the poem stanza by stanza. Has the poet selected things that are sure signs of spring? Of summer? Of autumn? Of winter?

3. Does the fifth stanza refer to changes that occur every twenty-four hours, or at longer intervals? Give your reason.

Write a paragraph for each season, telling in a connected way some of the signs of each as you know them in your part of the country.

STUDY 138

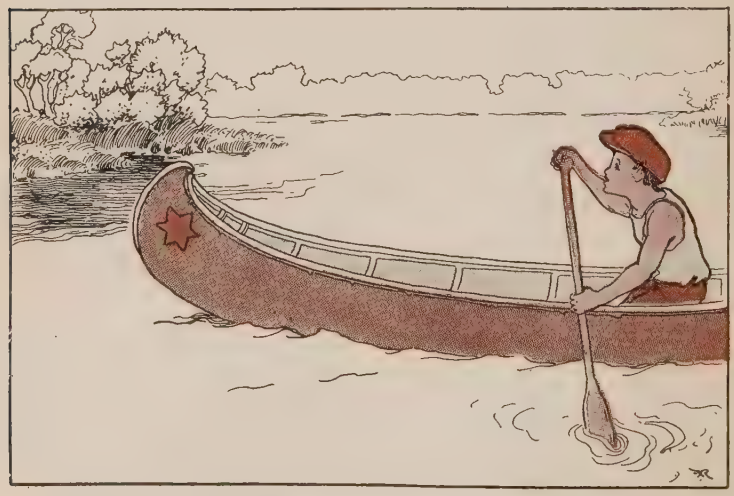
Right Use of Words

1. It was ———.
2. Give the ball to John or ———.
3. Mary and ——— came early.
4. It may have been ——— that tipped the vase over.
5. She invited Susan and ———.
6. Mrs. Ross called for Edith and ———.
7. It was —— who broke the window.
8. May Sam go with Albert and ———?
9. They are coming to visit Mary and ———.

Fill the above blanks using: 1. *I* or *me*. 2. *He* or *him*. 3. *She* or *her*. 4. *They* or *them*.

Read these sentences over and over when you are sure you know the correct word to use. Make the correct form *sound* right to you. Your ear must help you to know when you make a mistake.

1. Paragraph 1, introduction: the time, the place and the boy. What has caught his attention?



2. Paragraph 2, the boy has a plan and is starting to carry it out.

3. Where is the loon? Can the boy see her? Can she see him? Why does she not fly away?

4. The conclusion. Tell of the boy's careful approach to this spot and of his surprise when he started to leave the canoe.

STUDY 140

Memory Quotation

THE FLIGHT OF THE BIRDS

O wise little birds, how do ye know
The way to go
Southward and northward, to and fro?

Far up in the ether piped they,
"We but obey
One who calleth us far away.

He calleth and calleth year by year,
Now there, now here;
Ever He maketh the way appear."

Dear little birds, He calleth me
Who calleth ye:
Would that I might as trusting be!

—Harriet McEwen Kimball.

Write this poem from memory.

STUDY 141

Right Use of Words

FORMS OF RISE AND RAISE

Copy, study, and repeat aloud the following forms of *rise* and *raise*. Notice the difference in the use of the two words.

I rise to speak.	I rose to speak.	I have risen to speak.
I am rising.		
I raise a pen.	I raised a pen.	I have raised a pen.
I am raising a pen.		

Repeat the sentences, using *we, you, he, she* and *they* each in place of *I*. With *he* and *she* we use, *rises, has risen, is rising, raises, has raised,* and *is raising.*

STUDY 142

Original Story

THANKSGIVING DAY

Find all you can about the origin of our Thanksgiving festival, and write a story about "The First Thanksgiving."

STUDY 143

Literature and Composition

THE THREE WISHES

An aged cobbler and his wife lived in the Black Forest. They were very poor and had never been able to save money enough to provide for their old age. One evening, as they sat before the open fire in their little hut, the old man said to his wife, "How I wish there were now upon the earth fairies who would give us anything for which we wish."

Hardly had he finished speaking, when there appeared on the hearth before them a most exquisite little creature. Her long golden hair floated about

her, and from her face beamed such a kindly light that it seemed to illuminate the entire hut. In a moment she spoke. "I will grant you three wishes," she said. Then she disappeared.

The old people looked at each other eagerly and began to wonder what would be the wisest thing to wish for. They meditated so long that the old woman became very hungry. "How I wish I had a pudding!" she exclaimed. No sooner had the words left her mouth than before her, on the hearth, appeared a delicious pudding. At this the old cobbler became very angry with his wife for wasting one of their precious wishes upon so common a thing as a pudding. He was so very cross that he remarked, "I wish that old pudding was on the end of your nose!"

Straightway the pudding arose and attached itself to the nose of the poor woman. There she sat with that heavy pudding on her nose. And now it was her turn to upbraid her husband for wasting another of their wishes.

They had only one wish left. They must wish very wisely.

The fire went out. The hut became very cold. The poor old people were very tired. "Oh! I wish this tiresome pudding was off the end of my nose," exclaimed the old woman. The pudding at once fell off. Their last wish was gone and the only thing they had gained was the pudding.

—An English Fairy Tale.

1. Explain *exquisite, beamed, illuminate, meditated, delicious, upbraid.*

2. Prepare to tell why these old people did not make better use of their wishes.

Write the wishes you would have made and give one or more reasons for each.

STUDY 144

Letter Writing

INFORMAL INVITATION, ACCEPTANCE, AND REGRETS

Write to a friend asking him to join a sleigh-ride party to which you are inviting a number of your friends. State at what time you will call for him.

Write a note sent by your friend to you, accepting your invitation to the sleigh-ride party.

Write a note sent by your friend regretting he cannot accept your invitation and explaining why.

STUDY 145

Written Composition

INDIAN LIFE

While studying colonial history, review Indian life and customs, and write upon such topics as:

1. How the Indian Boy Learns to Catch Fish.
2. How the Indians Cooked Their Fish
3. The Story of My First Bow and Arrow.
4. Making a Canoe.
5. Story of an Indian Cornfield.
6. How We Built Our Wigwam.
7. How Indians Provide for Winter.

STUDY 146

Choice of Words

Write the following sentences using only the proper word from each pair. Prepare to explain your choice.

1. Young animals (like, love) to play.
2. Most children (like, love) flowers.
3. Vain persons (love, like) fine clothing.
4. Who does not (like, love) ice cream?
5. You (may, can) (take, bring) your books home, but you must (bring, fetch) them back tomorrow.
6. Mary, will you (take, bring) this letter to your mother?
7. James has gone to the library to (bring, fetch) the dictionary.
8. The man said, "I will (learn, teach) you to laugh at me."
9. I cannot (learn, teach) you much unless you (like, love) to learn.
10. Will you (teach, learn) me French if I (teach, learn) you German?

STUDY 147

Written Composition

PIONEER LIFE

After studying early colonial life, imagine yourself one of the early settlers, and write about such of the following topics as your teacher directs:

1. Our First Crop of Corn.

2. Our First Winter in America.
3. Our Indian Friends.
4. How We Made Maple Sugar.
5. How Mother Made My Homespun Suit.
6. How the Pioneers Warmed and Lighted Their Homes.
7. How We Protected the Sheep and Cattle.

STUDY 148

Literature and Composition

THE WIND IN A FROLIC

The wind one morning sprang up from sleep,
Saying, "Now for a frolic! Now for a leap!
Now for a madcap, galloping chase!
I'll make a commotion in every place!"
So it swept with a bustle right through a great town
Creaking the signs, and scattering down
Shutters, and whisking, with merciless squalls
Old women's bonnets and gingerbread stalls.
There never was heard a much lustier shout,
As the apples and oranges tumbled about;
And the urchins that stand with their thievish eyes
For ever on watch ran each with a prize.
Then away to the field it went blustering and humming,
And the cattle all wondered whatever was coming.
It plucked by their tails the grave matronly cows,
And tossed the colts' manes all over their brows,
Till offended at such a familiar salute,
They all turned their backs and stood sulky and mute.
So on it went capering and playing its pranks;

Whistling with reeds on the broad river banks;
Puffing the birds as they sat on the spray,
Or the traveler grave on the king's highway.
It was not too nice to hustle the bags
Of the beggar and flutter his dirty rags.
'Twas so bold that it feared not to play its joke
With the doctor's wig and the gentleman's cloak.
Through the forest it roared, and cried gaily, "Now,
You sturdy old oaks, I'll make you bow!"
And it made them bow without more ado
Or it cracked their branches through and through.

Then it rushed like a monster o'er cottage and farm,
Striking their inmates with sudden alarm;
And they ran out like bees in a midsummer swarm.
There were dames with their kerchiefs tied over their caps,
To see if their poultry were free from mishaps.
The turkeys they gobbled, the geese screamed aloud,
And the hens crept to roost in a terrified crowd;
There was rearing of ladders, and logs laying on,
Where the thatch from the roof threatened soon to be gone.
But the wind passed on, and had met in a lane
With a schoolboy, who panted and struggled in vain,
For it tossed him and twirled him, then passed, and he stood
With his hat in a pool and his shoes in the mud.

—William Howitt.

1. Did you ever know the wind to frolic? Why is it called a *madcap, galloping chase?* How did it sweep through the town? What did it do to the signs, to shutters, to bonnets, and stalls?

2. Why does it say *merciless?* Who made the lusty shout? Where did the apples and the oranges come from? Who are *urchins?* What are *thievish eyes?* When the wind was tired of the town, where did it go? Why does it say *blustering* and *humming?* Why are the cows called *grave* and *matronly?* What did the wind do to cows and colts? Did you ever see cattle stand thus? Did you ever turn your back to the wind? Why? What does *to caper* mean? Why is it especially appropriate to say *whistling with reeds?*

3. Where did the birds sit? What did the wind do to the traveler? What is the *king's highway?* What does *nice* mean in this connection? Why did it require boldness to joke with the doctor and the gentleman?

4. Where did the wind go next? Did you ever hear the wind *roar?* Usually in what places? Why was it such fun to make the *oaks* bow? How did it punish them if they did not obey? What is a monster? Why does the poem say *like bees?*

5. Why were the kerchiefs over the caps? What did the turkeys do? The geese? Why do you think the hens went to roost? Where were the logs laid? What is a thatched roof? The writer probably lived in what country? Whom did the wind trouble last? How did the boy feel, when the wind had passed? Which of all the frolics do you think the greatest fun?

What do you like about the way in which this story is told? Select the five sentences you like best.

STUDY 149

Letter Writing

INFORMAL INVITATION, ACCEPTANCE, AND REGRETS

Write a letter to a friend inviting him or her to visit you. Give some idea of how you intend to entertain your friend.

Write a letter accepting this invitation.

Write another declining this invitation, giving reason, and expressing regret.

STUDY 150

An Original Story

Choose one of these three exercises:

1. Give an account of a day in the harvest field.
2. Suppose the cook was away and your mother was ill, so you prepared breakfast. Tell what you prepared and how you did it.
3. Write an account of the care you have given some pet.

STUDY 151

Art and Composition

THE STUMP SPEECH

Who are these boys? Do you think they have much or little money to spend? How do they get what money they have? Where are they?

Notice their clothes, their caps, their shoes.

Which boy represents the center of interest in the picture? What is he doing? What do you think he may be talking about? What do the other boys think about it?

THE STUMP SPEECH *J. G. Brown*

Study their faces—what do they tell you?

Name the artist. How well did he know these boys? Was he in sympathy with them?

Tell or write the story suggested by the picture. Try to make your story quite probable, but different from those that others would write.

STUDY 152

Oral and Written Reproduction

A FAIRY STORY

Tell or write the best fairy story you ever read.

STUDY 153

Spelling and Punctuation

In the following notice especially the uses of the comma and the apostrophe. Prepare to write from dictation:

At the corner I passed three little school girls, and heard one say to the other, "Oh, I wouldn't. She will do well enough, and we shall lose our coasting if we don't hurry."

"But if she should tumble and break her poor old bones, I should feel so sorry," returned the second.

"She is such a queer looking woman, I shouldn't like to be seen walking with her," said the third.

"I don't care, she's old and ought to be helped, and I am going to do it," said the pleasant faced girl. "Please Ma'am, may I help you? It is so slippery here," said the kind little voice.

"Oh, thank you, dear, I had no idea the walking was so bad, but I must get home." The old face lighted up with a grateful smile which was worth a dozen of the best coasts in Boston.

—Louisa M. Alcott.

STUDY 154

Literature and Composition

THE SANDPIPER

Across the lonely beach we flit,
  One little sandpiper and I;
And fast I gather, bit by bit,
  The scattered driftwood, bleached and dry.

The wild waves reach their hands for it,
The wild wind raves, the tide runs high,
As up and down the beach we flit,
One little sandpiper and I.

Above our heads the sullen clouds
Scud, black and swift, across the sky;
Like silent ghosts in misty shrouds
Stand out the white lighthouses high.
Almost as far as eye can reach
I see the close-reefed vessels fly,
As fast we flit along the beach,
One little sandpiper and I.

I watch him as he skims along,
Uttering his sweet and mournful cry:
He starts not at my fitful song,
Nor flash of fluttering drapery.
He has no thought of any wrong,
He scans me with a fearless eye;
Staunch friends are we, well tried and strong,
The little sandpiper and I.

Comrade, where wilt thou be to-night,
When the loosed storm breaks furiously?
My driftwood fire will burn so bright!
To what warm shelter canst thou fly?
I do not fear for thee, though wroth
The tempest rushes through the sky;

For are we not God's children both,
Thou, little sandpiper, and I?

—CELIA THAXTER

1. Where is the poetess supposed to live? What does she represent herself as doing? Why?
2. What do you learn about her companionship? Why does she love the bird?
3. How does she know a storm is coming on?
4. Select and explain the unusual words and phrases.

Write, in prose or verse, a story of a person who became much attached to an animal.

STUDY 155

An Original Story

RIDING A BICYCLE

You have learned to ride a bicycle, or have seen someone learn. What happened? Was it easy? Did you like it from the beginning? Relate some funny thing that you have seen happen with a bicycle.

STUDY 156

Troublesome Sentences

Read these sentences many times. If any sound wrong ask about them.

1. The boys have *eaten* their dinner.
2. The children *sang* the chorus *well.*
3. See, Don *came* to school with me.
4. Please, *may* I pass the pencils?
5. We have *sat* in these seats all the term.

6. Mother had *set* the bread and gone to *lie* down.
7. He has risen to meet the stranger.
8. All the boys *saw* the procession.
9. I have *lain* on the couch for an hour.
10. *We* boys *were* all at the concert.

STUDY 157

Letter Writing

TO MOTHER

Your mother is away from home. Write her a letter telling her of the things that will interest her most.

STUDY 158

Explanation

PROVERBS

Much wisdom is often expressed in a simple statement, called a proverb, or maxim. Prepare to explain each of the following proverbs:

1. Lost time is never found.
2. A stitch in time saves nine.
3. Love lightens labor.
4. Labor conquers all things.
5. Small leaks sink great ships.
6. Where there's a will there's a way.
7. Little strokes fell great oaks.
8. A friend in need is a friend indeed.

Write a story that shows the truth of any one of these proverbs.

STUDY 159

The Use of the Apostrophe to Show Possession

1. Here is a *boy's* or a *girl's* knife.
2. They found the *prince's* sword on the field.
3. *Henry's* home and *James's* are side by side.

Notice that the possessive form of singular names is formed by adding an apostrophe and *s*.

The possessive of plural names ending in *s* is formed by simply adding the apostrophe; as *ladies' coats, babies' shoes;* but the possessive plural of *man* is *men's,* of *children* is *children's.*

Write the possessive form, both singular and plural, of: dog, horse, servant, women, negro, Johnson, country, sister, day, month.

Put the possessive plural of each of the last three names into sentences.

STUDY 160

Literature and Composition

THE LANDING OF THE PILGRIM FATHERS

The breaking waves dashed high
  On a stern and rock-bound coast,
And the woods against a stormy sky
  Their giant branches tossed;

And the heavy night hung dark
  The hills and waters o'er,

When a band of exiles moored their bark
On the wild New England shore.

Not as the conqueror comes,
They, the true-hearted, came;
Not with the roll of the stirring drums,
And the trumpet that sings of fame;

Not as the flying come,
In silence and in fear;—
They shook the depths of the desert gloom
With their hymns of lofty cheer.

Amidst the storm they sang,
And the stars heard and the sea;
And the sounding aisles of the dim woods rang
To the anthem of the free.

The ocean eagle soared
From his nest by the white wave's foam,
And the rocking pines of the forest roared—
This was their welcome home.

There were men with hoary hair
Amidst that pilgrim band;
Why had they come to wither there,
Away from their childhood's land?

There was woman's fearless eye,
Lit by her deep love's truth;

There was manhood's brow serenely high,
And the fiery heart of youth.

What sought they thus afar?
Bright jewels of the mine?
The wealth of seas, the spoils of war?—
They sought a faith's pure shrine!

Ay, call it holy ground,
The soil where first they trod;
They have left unstained what first they found,
Freedom to worship God.

1. Try to think the picture presented in the first two stanzas. Describe it as you see it.

2. How many types of people were among the pilgrims? Quote the line or lines that describe each.

3. Explain *exiles*, *flying*, *sounding aisles*, *wither*, *fiery heart*, *spoils*, *shrine*.

4. Memorize the three stanzas that you like best.

STUDY 161

Explanation

A GAME

The other day you had great sport playing. Explain the game so clearly that anyone could play it.

1. How many play.
2. Things needed.
3. Steps in the game.
4. How to win.

STUDY 162

Choice of Words

Of the words at the head of each part, insert the proper one in the blanks.

I, me

1. Thomas is taller than ———.
2. Please, wait for Jessie and ———.
3. You knew that it was ———.
4. Mother will come, and ——— too.
5. Let you and ——— go together.
6. It was ——— whom you saw.
7. If you were ———, would you like it?
8. Will you go with brother and ———?
9. There must be no ill-will between you and ———.
10. When you saw James and ———, where were we?

he, him, she, her

1. His younger brother is taller than ———.
2. If you were ———, would you go?
3. I wish I were ———.
4. That is a matter between you and ———.
5. What were you and ——— talking about?
6. I that speak to thee am ———.
7. Few can ride as well as ———.
8. Tell Jane I'll call for you and ———.
9. Your sister is taller than———, but I am older than ———.

STUDY 163

An Original Story

1. Paragraph 1, introduction, naming the boys, telling where they live, and what they are starting out to do.

2. The beginning of the real action of the story. What have the boys found? Are they equally enjoying the adventure?

3. The second part of the action of the story. What has happened? What is happening?

4. Have the boys made the usual preparations for bathing? How can they be sure of safety?

STUDY 164

Giving Directions

I am at your home and I wish to go to the post-office. Direct me so clearly that I can make no mistake. Use as few words as possible, but make good sentences.

STUDY 165

Literature and Composition

NORSE LULLABY

The sky is dark and the hills are white
As the storm-king speeds from the north to-night;
And this is the song the storm-king sings,
As over the world his cloak he flings:
"Sleep, sleep, little one, sleep,"
He rustles his wings and gruffly sings:
"Sleep, little one, sleep."

On yonder mountain-side a vine
Clings at the foot of a mother pine;
The tree bends over the trembling thing,
And only the vine can hear her sing:
"Sleep, sleep, little one, sleep—
What shall you fear when I am here?
Sleep, little one, sleep."

The king may sing in his bitter flight,
The tree may croon to the vine to-night,
But the little snowflake at my breast

Liketh the song *I* sing the best—
"Sleep, sleep, little one, sleep;
Weary thou art, a-next my heart
Sleep, little one, sleep."

—EUGENE FIELD.

1. What is meant by *cloak, rustles, gruffly, bitter flight, croon, snowflake at my breast, a-next?*
2. What different things are sung to sleep?

Study this poem carefully for spelling, punctuation, use of capitals, and arrangement. Prepare to write it from dictation.

STUDY 166

Letter Writing

Suppose you have just had a week's vacation. Write a letter to a friend who recently moved away and tell him about two or three of the most interesting things you did during the week.

STUDY 167

Form in Composition

USE OF THE APOSTROPHE—REVIEW

Give the reason for the use of the apostrophes in these sentences. Prepare to write from dictation:

1. Cinderella's coach came along.
2. The old man's gaze seemed to be directed to the beech tree.
3. I had seen her in the milliner's shop.

4. Helen's face grew wistful and there was a tone of gentle reproach in her voice.

5. Such nights as these try men's souls.

6. We followed the girl's directions.

7. Between the dark and the daylight is the children's hour.

STUDY 168

Written Composition

AN INFERRED CONVERSATION

A butcher one day sent his errand boy to deliver a roast of beef to a customer who lived in a distant part of the town. On the way, the boy saw a number of beautiful pigeons sitting on the roof of a stable on the opposite side of the street. Boy-like, he picked up a pebble and threw it at them, when to his great surprise one fell to the ground apparently dead. Now, this boy had no thought of injuring any of them, but simply wished to see them fly and watch their graceful movements as they flew to and fro through the air.

The owner prized these birds very highly, and had placed them under the care of his gardener, who felt very proud of his charge. A number of idle boys of the town had frequently molested these birds, much to the annoyance of the old gardener, who became so exasperated at their conduct that he had made up his mind to have the next offender punished very severely.

In short, so intense had become the feeling that the boys looked upon him as their natural enemy.

The errand boy was well aware of this state of feeling, but he crossed the street and knocked at the garden gate until the gardener opened it. They engaged in conversation for a few moments, and presently the gardener closed the gate, went in, got the dead pigeon, and gave it to the boy, who went down the street.

Using as much of the above story as is necessary, write out in full the conversation that took place, and state why the gardener gave the boy the dead pigeon. Use direct quotations freely.

STUDY 169

Troublesome Sentences

Read these sentences over and over. Notice especially those that seem strange to you.

1. The girls looked very pretty and *sang sweetly.*
2. The men *lay* in the shade all morning.
3. Fido *lies* by the fire or *sits* at the door.
4. We *ate* our lunch some time ago.
5. The boys *came* early and *did* their work *well.*
6. Most children *like* sweets and *love* pets.
7. The General *rose* early that morning.
8. The men *set* the bookcase in place.
9. The children *sat* with me a long time.
10. The horses *ran swiftly* all the way.

STUDY 170

Literature and Composition

AN APPLE ORCHARD IN THE SPRING

Have you seen an apple orchard in the spring?
In the spring?
An English apple orchard in the spring?
When the spreading trees are hoary
With their wealth of promised glory,
And the mavis sings its story
In the spring?

Have you plucked the apple blossoms in the spring?
In the spring?
And caught their subtle odors in the spring?
Pink buds bursting at the light,
Crumpled petals baby-white,
Just to touch them a delight—
In the spring?

Have you walked beneath the blossoms in the spring?
In the spring?
Beneath the apple blossoms in the spring?
When the pink cascades are falling,
And the silver brooklets brawling,
And the cuckoo bird soft calling,
In the spring?

If you have not, then you know not, in the spring,
In the spring.

Half the color, beauty, wonder of the spring.
No such sight can I remember
Half so precious, half so tender,
As the apple blossoms render
In the spring.

—William Martin.

1. Of whom are the questions asked? What answer would you make to them? What are *spreading* trees? What is it to be *hoary?* What made them so? What does *wealth* mean here? What glory had it, and what was promised? What story do the birds tell in spring?

2. How can one catch odors? Express in your own words *subtle odors.* What does the fourth line, second stanza, mean? What words describe petals?

3. What were the *cascades?* Do the brooklets *brawl* more in the spring? Why?

4. Who is the *I* in the last stanza? Give another word for *render.* What do the *blossoms render?*

Write about some of the spring experiences you most enjoy. Memorize the poem.

STUDY 171

Right Use of Words

With the use of *and,* combine and shorten the two sentences following each number.

1. You will go. I will go.
   For example: You and I will go.
2. Won't you let Alice go? Won't you let me go?

3. May Frank come to play with you? May I come too?

4. The men saw you. They saw me.

5. Did he read well? Did she read well?

6. Please give a pencil to her. Give a pencil to him.

7. Have you room for Bessie? Have you room for me?

8. Father told Will to go. He told me to go.

9. Mrs. Grant called for Lois. She called for me.

10. Margaret will go. I will go.

STUDY 172

Letter Writing

TO A FRIEND

You are going away to school next year. Write to some friend about it, and tell of your expectations for the year.

STUDY 173

Art and Composition

PIPER AND NUTCRACKERS

Have you watched squirrels? Have you noticed their tails? their teeth? their feet? What do they eat? Where do they live? Why are they called nutcrackers? Who is the piper? Why is he so named? How do you like the painter's putting the bird into the picture? Why?

PIPER AND NUTCRACKERS *Landseer*

STUDY 174

Form in Composition

THE APOSTROPHE IN CONTRACTIONS—REVIEW

In preparing this exercise, notice the apostrophes. What does each one show in the sentences? Write from dictation:

1. Where there's a will there's a way.
2. "I'm to be queen o' the May, Mother,
   I'm to be queen o' the May."
3. "Howe'er it be, it seems to me,
   'Tis only noble to be good."
4. It's a long lane that has no turning.

STUDY 175

Literature and Composition

THE STORY OF GRACE DARLING

In the month of September, in the year 1838, the *Forfarshire,* a steam-vessel, proceeding from Hull in England to Dundee in Scotland, encountered some rough weather off the north coast of England. The vessel not being strong, and the machinery of the steam-engine being defective, she was wrecked on the rocks. Many of the crew and passengers were washed off the deck and drowned. In a situation of such great peril, no one expected to escape.

Early in the morning, the family who dwelt in the North Sunderland lighthouse, beheld the vessel upon the rocks, with a powerful sea beating upon her, which threatened her with complete destruction.

GRACE DARLING *Zobel*

Darling, the keeper of the lighthouse, would fain have gone in his boat to rescue a few of the distressed passengers, but he despaired of carrying his little bark through such a heavy sea. When yielding to the difficulties before him, he was encouraged to make the attempt by his daughter Grace, a girl of twenty-two years of age, who offered to accompany him and work one of the oars. They went; they reached the vessel; nine persons trusted their lives to the boat; and, in spite of the raging of the sea, the whole party arrived safe at the lighthouse, where every necessary kindness was shown to the persons who had been rescued.

As no other persons were saved from the wreck, it may be concluded that these would have perished, had it not been for the heroism of Grace Darling, who was willing to risk her own life rather than allow so many fellow-creatures to sink before her eyes, without an effort being made in their behalf. The generous conduct of this young woman attracted much attention. Her praises were for a time in every mouth. Artists flocked to her lonely dwelling to take her portrait, and depict the scene in which she had been engaged. A sum exceeding five hundred pounds, collected by subscription, was presented to her; and some of the most eminent persons in the land wrote letters to her, containing warm expressions of regard.

It is probable that her name and her heroic act will not soon be forgotten, for less admirable actions which took place several thousand years ago are still remembered. Yet this excellent girl, as modest as she was brave, was heard to remark that she never would have supposed she had done anything surprising, if her conduct had not been so much spoken of by others.

—ANONYMOUS.

1. On the map of Great Britain find Hull, Dundee, and Sunderland. Is this probably a stormy coast? Why?
2. Is this story well told? Give reasons for your answer.
3. Select the sentences that tell most in a few words.
4. If possible, give reasons for the division into paragraphs.

Supposing yourself to be the father of Grace Darling, write the story as you think he would tell it.

STUDY 176

Writing a Report

MY FIRST FLOWER GARDEN

Every child should try to grow some flowers. If you have not done so, plant some as soon as you can. Write a story of your first flower garden or of some other enterprise you have undertaken.

STUDY 177

Description

A HORSE

Suppose you have lost a horse or a pony. Describe the animal so clearly that it could be recognized.

Choice of Words

From the words at the head of each part, select the right one with which to fill each blank:

We, us

1. May ——— boys go for a drive to-night?
2. The boys play out-doors more than ———.
3. The Abbotts, as well as ———, are going.
4. Did you see the photograph of ——— girls in costume?
5. Everyone is invited except ———.
6. James said he knew it was ———.
7. The officers have more responsibility than ———.
8. They know that as well as ———.

She, her

1. You are older than ———.
2. I would not go if I were ———.
3. It was ——— or Jane who did it.
4. With Ethel and ——— there is no trouble.
5. We expect better things from such as ———.
6. Women like you and ——— can understand.
7. Do you think you can play as well as ———?

STUDY 178

Letter Writing

Vacation time is drawing near. Write a letter to a cousin, or some other person you like, saying that your parents have given you permission to invite him or her to come and spend a week or two with you during the holidays.

Give some idea of how the time will be made interesting and pleasant.

In the latter part of your letter tell two or three interesting items of news.

STUDY 179

Choice of Words

From the words at the head of each part of this study, select the proper one with which to fill each blank:

They, them

1. We are not so strong as ——.
2. He seemed sure it was ——.

3. Could it have been —— that called?
4. None are better prepared than ——.
5. You and —— must decide the matter.
6. Frank saw Charles and —— together.
7. None are so blind as —— that won't see.

Who, whom

1. —— did you see?
2. Do you know —— I am?
3. I am he —— you seek.
4. It was I —— they wanted.
5. Was it the clerk —— you saw?
6. Do you know —— to send?
7. —— do you take me to be?

STUDY 180

Addressing Envelopes

Cut papers the size and shape of envelopes and write addresses for the following:

1. Mr. Thomas L. Moore, Washburn, Wis.
2. Miss Gertrude Power, 2 Randolph Place, Boston, Mass.
3. Master Harold L. Clements, 1118 West 32nd St., Chicago, Ill.
4. Mrs. Agnes Hopkins, 452 Oxford St. W., London, England.
5. Miss Eva Roberts, 492 New Jersey Av., N. W., Washington, D. C.
6. Messrs. Jones and Smith, 302 Nicollet Av., Minneapolis, Minn.
7. Your next door neighbor.
8. The governor of your state.

STUDY 181

Words Often Mispronounced

With the help of a dictionary, make sure of the correct pronunciation of the following words; then practice as your teacher directs.

always	barrel	chimney
asked	because	creek
apricot	breakfast	drowned
across	catch	grocery

STUDY 182

Literature and Composition

THE BLUEBIRD

When Nature made the bluebird she wished to make the sky and earth friends. So she gave him the color of the one on his back, and the hue of the other on his breast. She ordered that his appearance in spring should tell that the strife and war between earth and sky was at an end.

He is the peace bringer; in him the earth and sky shake hands and are fast friends. He means the furrow and the warmth; he means all the soft, wooing influences of the spring on the one hand, and the retreating footsteps of winter on the other. In New York and in New England the sap starts up in the sugar-maple the very day the bluebird arrives, and sugar-making begins forthwith.

The bluebird is the first bit of color that cheers our northern landscape. The other birds that arrive about the same time—the sparrow, the robin, the phœbe bird, are clad in neutral tints; gray, brown, or russet; but the bluebird brings one of the primary hues, and the divinest of them all.

The bluebird usually builds its nest in a hole in a stump or stub, or in an old cavity dug out by a woodpecker, when such can be had; but its first impulse seems to be to start in the world in much more style, and the happy pair make a great show of house-hunting about the farm buildings. Now they think they will take a dove-cot, then they will discuss a last year's swallow's nest. We hear them announce with much flourish and flutter that they have taken the wren's house, or the tenement of the purple martin. Finally nature becomes too urgent, when all this pretty make-believe ceases. Most of them settle back upon the old family stumps and knot-holes in remote fields, and go to work in earnest.

It is very pretty to watch them build a nest. The male is very active in hunting out a place and exploring the boxes and cavities. He seems to have no choice in the matter, and is anxious only to please and encourage his mate, who knows what will do and what will not.

After she has suited herself, away the two go in search of material for the nest. The male acts as guard, flying ahead and above the female. She brings

all the material and does all the work of building. He looks on and encourages her with gesture and song. She enters the nest with her bits of dry grass and straw, and having placed them to her notion, withdraws and waits near by while he goes in and looks it over. On coming out he exclaims very plainly, "Excellent! excellent!" and away the two go again for more material.

—John Burroughs.

1. What do you like in Burroughs' descriptions and explanations? Point out some sentences in this extract that particularly please you, and indicate why you like them.
2. See whether you can find the topic of each paragraph. Could any of these paragraphs be improved by division?
3. What different terms has he used in referring to color? Why do you think he does this?
4. Show that the following words are well chosen: *wooing, divinest, announce, exploring, anxious.*
5. Burroughs essays on animals are very fine.

Make your own observation of the nesting of any pair of birds, and write an account of what you see.

STUDY 183

Original Story

THE FAMILY LIFE OF THE ROBIN

Observe a pair of robins, or other birds, while they are building their nest, sitting on the eggs, and caring for the young. Then write the story of "The Family Life of the Robins." See Study 24.

STUDY 184

Right Use of Words

EITHER, NEITHER, EACH, EACH OTHER, ONE ANOTHER

1. *Either* George or James may go, but *neither* Sam nor Will is ready.

2. The two men love *each other* as brothers, and *each* will do anything to help *the other.*

3. There is a row of trees on *each* side of the road.

4. Young children soon get acquainted with *one another.*

Study the above examples until you understand the following rules:

(a) Use *either, neither, each other, the other* when speaking of only two persons or things.

(b) Avoid the use of *either* where the meaning requires *each,* as in sentence 3.

(c) Use *each other* when referring to two persons only, and *one another* when referring to more than two.

Copy the following sentences using only the correct word or words of those in parentheses.

5. The members of the family all help (each other, one another).

6. The cat and dog dislike (one another, each other).

7. On (either, each) side of the lake is a dense forest.

8. (Neither, none) of the two boys did his best.

9. (Neither, none) of the pupils failed this year.
10. The old man went from one to (the other, another) begging.

STUDY 185

Review of Punctuation

Study the following especially for the punctuation, and prepare to write it from dictation:

"Tell us a story," said the March Hare.

"Yes, please do," pleaded Alice.

"And be quick about it," added the Hatter, "or you'll be asleep again before it's done."

"Once upon a time there were three little sisters," the Dormouse began in a great hurry, "and their names were Elsie, Lacie, and Tillie; and they lived at the bottom of a well—"

"What did they live on?" said Alice.

"They lived on treacle," said the Dormouse, after thinking a minute or two.

"They couldn't have done that, you know," Alice gently remarked. "They'd have been ill."

STUDY 186

Improving a Composition

THE FARMER AND THE BROWNIE

A farmer resolved to move away from his house. He was troubled with a mischievous Brownie. "So you are moving," said his neighbor to him. The

Brownie hid himself in the furniture. The farmer piled all his household goods on a great wagon and was ready to start off. "Yes," said a little voice from the churn in the middle of the load, "we are all moving." There was no use moving after that.

Consider each sentence to see where it really belongs in the right order of events.

Write the story, improving the order of sentences as much as you can.—If you wish, make more than one paragraph.

STUDY 187

Words Often Mispronounced

When sure you know the correct pronunciation of each of the following words, practice them, preferably every day for a week.

handkerchief	kettle	partner
instead	library	picture
jewelry	literature	poetry
just	mischievous	pumpkin

STUDY 188

Literature and Composition

THE GRAPEVINE SWING

When I was a boy on the old plantation,
  Down by the deep bayou,
The fairest spot of all creation,
  Under the arching blue;

When the wind came over the cotton and corn,
To the long slim loop I'd spring
With brown feet bare, and a hat-brim torn,
And swing in the grapevine swing.

Swinging in the grapevine swing,
Laughing where the wild birds sing,
I dream and sigh
For the days gone by,
Swinging in the grapevine swing.

Out—o'er the water-lilies bonnie and bright,
Back—to the moss-grown tree;
I shouted and laughed with a heart as light
As a wild-rose tossed by the breeze.
The mocking-bird joined in my reckless glee,
I longed for no angel's wing,
I was just as near heaven as I wanted to be,
Swinging in the grapevine swing.

Swinging in the grapevine swing,
Laughing where the wild birds sing,—
Oh, to be a boy
With a heart full of joy,
Swinging in the grapevine swing!

—Samuel Minturn Peck.

1. In what part of the country did this boy live?
2. Explain, *bayou, arching blue, laughing where the wild birds sing, bonnie and bright, reckless glee.*

3. How do you think the mocking bird joined in his glee?

4. From your study of the poem tell what you can about the swing and the surroundings that helped to make it so interesting in the memory of the man.

5. As you read the poem what feelings are stirred within you? What in the poem causes this?

Write or tell of some sport you think you will remember with pleasure when you are grown.

STUDY 189

Letter Writing

Suppose some member of your family has been away from home for two or three weeks, write a letter telling all the news he or she will be most interested in hearing.

Make your letter as chatty as you can.

STUDY 190

Summary for Pupils and Teachers

Language power has so many different qualities that it is not easy to measure its growth, but if teachers have kept the right ideals in view during the year, the following results should be quite evident in the way the pupils talk and write.

I. An enlarged vocabulary and, hence, greater ease, freedom and clearness in expression; some interest in choosing between words of similar meaning; some ability to find the best examples of language in the literature studied; and increased enjoyment of the study of language as such.

II. Written work should show better planning and organization of the pupil's ideas on well-known subjects. Good habits as to the common uses of capital letters and of the period, question mark, comma, apostrophe, quotation marks, and the exclamation mark. See page 106.

III. Every lesson in written composition should include attention to paragraphing, but in this year's work studies 97, 105, 107, 112, 128, 134, 137, 139, 163, and 182 are especially designed to give a feeling for the paragraph, and a habit of making paragraph divisions.

The suggestive picture series, as well as the practice in writing from other outlines, should have led to good ideas of the three essential parts of a story; namely, the *introduction,* the *development,* and the *conclusion.*

IV. There has been review of all the important lessons of Part One for training in correct English, and also studies upon the correct use of may, can, *rise, raise, learn, teach, have, has, his, there, come, came, went, gone, run, ran, might, could, love, like, well, good, I, me, he, him, she, her, they, them, we, us, each other, one another, who* and *whom.*

V. The year's work has given regular practice in letter-writing of a thoroughly practical character. By this time pupils should compose friendly letters with much freedom, observe reasonably good form, and find real pleasure in the work.

PART THREE

STUDY 191

Literature and Composition

FROM A RAILWAY CARRIAGE

Faster than fairies, faster than witches,
Bridges and houses, hedges and ditches;
And charging along like troops in a battle,
All through the meadows the horses and cattle:
All of the sights of the hill and the plain
Fly as thick as driving rain;
And ever again, in the wink of an eye,
Painted stations whistle by.

Here is a child who clambers and scrambles,—
All by himself and gathering brambles;
Here is a tramp who stands and gazes;
And there is the green for stringing the daisies!
Here is a cart run away in the road
Lumping along with man and load;
And here is a mill and there is a river;
Each a glimpse and gone forever!

—Robert Louis Stevenson.

1. Explain, *faster than witches, charging along, clambers, green, lumping.*

2. Do the lines of the poem suggest rapid motion? How?

3. Which of the things named have you noticed when riding on a fast train?

Recall a trip you have taken, and tell or write of some of the things that interested you most.

STUDY 192

Troublesome Sentences

Read the following sentences aloud several times, especially those you are likely to say in a different way:

1. I *came* as soon as you *began* to call.
2. The book *lay* on the floor and Frank *sat* upon it.
3. Tell Alice to *sit* in the big chair or to *lie* upon the couch.
4. The flagstaff is *broken;* the wind *did* it; the boys *saw* it fall.
5. We *saw* that we were late, and *ran* all the way.
6. Has the bell *rung?* Have the teachers *gone* in?
7. When the chorus had been sung, Edith *sang* a pretty ballad.
8. *Have* you a pen? *May* I use it?
9. No, but I *have* a pencil. You *may* take that.

STUDY 193

Original Composition

AN ANIMAL STORY

Write the story of a dog or a cat you have known. Make drawings to illustrate your story.

STUDY 194

A Test in Punctuation and Capitalization

Copy the following, making paragraphs and putting in capitals and marks of punctuation where you think they should be. Try to have a reason for each capital and each mark that you use.

lampblack was silent his heart was too full to speak was it possible that he was of use after all can it be true he said timidly quite true said the nightingale then the master knew best thought lampblack.

a birdie with a yellow bill
hopped upon the window sill
cocked his shining eye and said
aren't you shamed you sleepy-head

—STEVENSON.

STUDY 195

Words Often Mispronounced

To the Teacher: The following words should be placed on the blackboard, with the correct pronunciation indicated. The class should practice pronouncing them every day for at least a week.

alien	envelope	heroine
allies	February	Italian
Boston	forehead	leisure
chamois	genuine	quinine
cocoon	geyser	sirup
envelop	granary	typhoid

STUDY 196

Memory Quotation

But blue skies smile, and flowers bloom on,
  And rivers still keep flowing,
The dear God still His rain and sun
  On good and ill bestowing.
His pine trees whisper, "Trust and wait!"
  His flowers are prophesying
That all we dread of change or fate
  His love is underlying

—J. G. Whittier.

Give the meaning of *smile, ill, bestowing, prophesying, dread, fate, underlying.* What is the poem about?

With what kind of letter does each line begin? Where else in the poem are capital letters used? Why?

STUDY 197

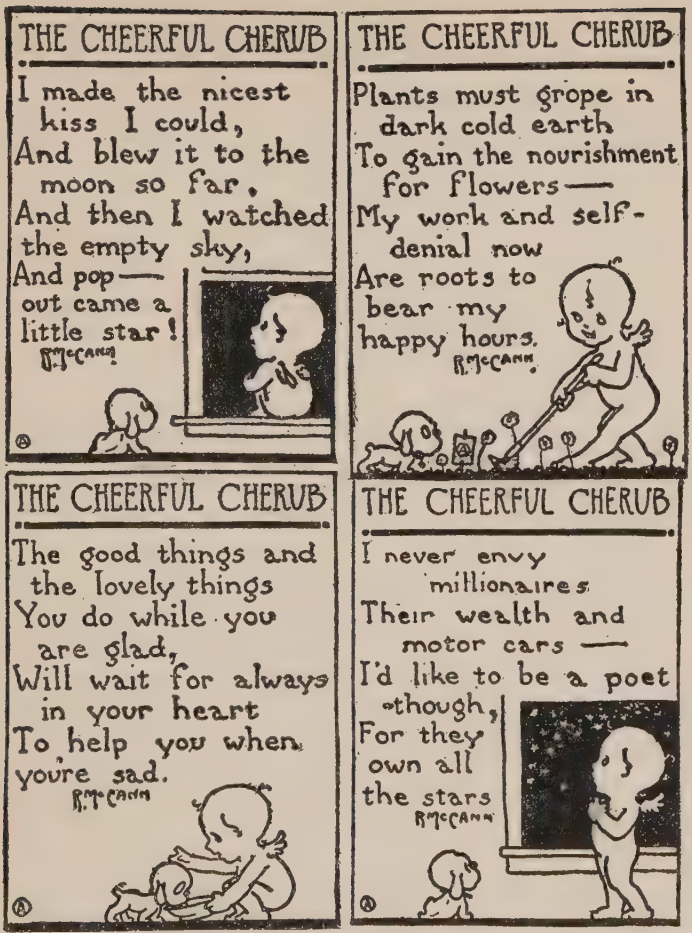
Art and Composition

THE CHEERFUL CHERUB

Study "The Cheerful Cherub" rhymes on the opposite page. Notice the good thoughts and the touches of humor in them.

If you like them tell your friends not in your class about them and memorize one or more that you like the best.

Write a rhyme similar to these and draw the cherub and his dog. If you can make an original illustration, too, it will be just so much better.


THE CHEERFUL CHERUB
I made the nicest kiss I could,
And blew it to the moon so far,
And then I watched the empty sky,
And pop — out came a little star!
R. McCann
THE CHEERFUL CHERUB
Plants must grope in dark cold earth
To gain the nourishment for flowers —
My work and self-denial now
Are roots to bear my happy hours.
R. McCann
THE CHEERFUL CHERUB
The good things and the lovely things
You do while you are glad,
Will wait for always in your heart
To help you when you're sad.
R. McCann
THE CHEERFUL CHERUB
I never envy millionaires
Their wealth and motor cars —
I'd like to be a poet though,
For they own all the stars
R. McCann

A few years ago a young artist, for fun, began writing little rhymes as thoughts of a cheerful cherub. A newspaper man saw them and arranged to publish one each day. Later several papers secured the right to publish one a day. Already many hundred like those above have been published. We use them with the permission of the artist author, Rebecca McCann.

STUDY 198

Right Use of Words

Copy the following sentences, using *was* or *were* as seems correct to fill each blank.

1. ——— you there?
2. You ——— in the room.
3. You ——— riding, when I saw you.
4. ——— you standing still?
5. ——— you reading the story?
6. You ——— always ready.
7. ——— you prepared with the lesson?
8. You ——— learning to stand well.
9. ——— you doing industrial work?
10. You ——— writing well.

STUDY 199

Description and Story

There is a brook, river, or lake near your home, or near where you have visited in the summer. Describe it so we may see it. Write an interesting story of some experience you have had in connection with this body of water.

STUDY 200

Letter Writing

TO A RELATIVE

You visited with an aunt and uncle during part of your vacation. Write to one of them expressing your

thanks for the good time you had. Tell them what you are doing now, and any other matter that you think will interest them. Be careful to have your letter in good form as to heading, salutation, paragraphing, and complimentary close.

STUDY 201

Form in Composition

DICTATION EXERCISE

Prepare to write any part of the following from dictation. Notice the use of commas, apostrophes, and hyphens.

"Get up, Antaeus! Bestir yourself, you lazy old giant! Here comes another giant as strong as you are to fight with you."

"Nonsense, nonsense!" growled the sleepy giant. "I'll have my nap out, come who may."

"Get up, get up, get up!" they cried. "Up with you, lazy bones! The strange giant's club is bigger than your own, his shoulders are the broader and we think him the stronger of the two."

No sooner did he set eye on the stranger than, leaping to his feet, and seizing his walking-stick, he strode a mile or two to meet him; all the while brandishing the sturdy pine-tree, till it whistled in the air.

"Who are you, I say?" roared Antaeus again. "What's your name? Why do you come hither? Speak, you vagabond, or I'll try the thickness of your skull with my walking-stick."

STUDY 202

Combining Sentences

1. The snow fell last night. It covered the ground. It made everything white.

2. The snow, that fell last night, covered the ground and made everything white.

3. The snow was falling when I went to bed. It continued to fall all night. It covered the fields with a thick mantle of white.

4. The snow, falling when I went to bed and continuing to fall all night, covered the fields with a thick mantle of white.

Study the above sentences. Notice the way in which the longer sentences are made.

Combine the following groups of short sentences into four long, well-built sentences. Read and compare your sentences as the teacher directs.

5. The clouds grew dark in the west. The wind began to blow. Everyone hurried home. The storm swept through the valley.

6. The bird's nest was in the tree. The nest had four little ones in it. The wind blew. The nest was blown down. The birds were killed.

7. The children planted seeds in the garden. They watched the garden daily. At last tiny green sprouts appeared.

8. June has come. The month brings warm days and roses. School closes in June.

STUDY 203

Explanation

PUEBLO HOMES

Among the most interesting of the many curious things to be seen on passing through New Mexico and Arizona are the village homes of the Pueblo Indians. Although these Indians are farmers, they always live in villages, built on hillsides several hundred feet above the surrounding country, for better protection against wild animals and other enemies.

Their homes are the strangest in the world. They are built of sun-dried brick or of stone, and they rise one above another, from the side of the hill up to the top, so that they look like the giant steps of a great stairway. Except in the case of the lowest, the entrance to each house is from the roof of the house below, and the people pass from one house to another by means of ladders.

Practically the only playgrounds the little children have are the roofs of the houses. Here the children play their games, and have great sport in running up and down the ladders from house to house. Even the cats and dogs race up and down the ladders and steep stone steps with the children.

Besides raising corn, beans, apricots, and watermelons on their farms, the Pueblo Indians are very skillful in making pottery and baskets. And the beautifully colored blankets which they weave are much sought after by travelers.

1. How many paragraphs in this story? Find the subject of each.

2. Describe the home of the Pueblo Indians.

Write a sketch of a strange dwelling you have seen.

STUDY 204

Literature and Composition

THE ARAB AND HIS STEED

My beautiful! my beautiful! that standest meekly by,
With thy proudly arch'd and glossy neck, and dark and fiery eye;
Fret not to roam the desert now, with all thy wingéd speed,
I may not mount on thee again—thou'rt sold, my Arab steed.

Fret not with that impatient hoof, snuff not the breezy wind,
The further that thou fliest now, so far am I behind;
The stranger hath thy bridle-rein—thy master hath his gold—
Fleet-limb'd and beautiful! farewell! thou'rt sold, my steed, thou'rt sold!

Farewell! those free untired limbs full many a mile must roam,
To reach the chill and wintry sky which clouds the stranger's home;

Some other hand, less fond, must now thy corn and bed prepare;
The silky mane I braided once must be another's care.

The morning sun shall dawn again, but never more with thee
Shall I gallop through the desert paths, where we were wont to be;
Evening shall darken on the earth; and o'er the sandy plain
Some other steed, with slower step, shall bear me home again.

Yes, thou must go! the wild free breeze, the brilliant sun and sky,
Thy master's home—from all of these my exiled one must fly.
Thy proud, dark eye will grow less proud, thy step become less fleet,
And vainly shalt thou arch thy neck, thy master's hand to meet.

Only in sleep, shall I behold that dark eye glancing bright;
Only in sleep, shall hear again that step so firm and light;
And when I raise my dreaming arm to check or cheer thy speed,
Then must I, starting, wake to feel—thou'rt *sold,* my Arab steed.

Ah! rudely then, unseen by me, some cruel hand may chide,
Till foam-wreaths lie like crested waves, along thy panting side;
And the rich blood, that's in thee, swells in thy indignant pain,
Till careless eyes, which rest on thee, may count each startled vein.

Will they ill-use thee? If I thought—but no, it cannot be—
Thou art so swift, yet easy curbed; so gentle, yet so free.
And yet, if haply, when thou'rt gone, my lonely heart should yearn,
Can the hand which casts thee from it now, command thee to return?

Return! alas! my Arab steed! what shall thy master do,
When thou, who wert his all of joy, hath vanish'd from his view?
When the dim distance cheats mine eye, and through the gathering tears,
Thy bright form, for a moment, like the false mirage appears.

Slow and unmounted will I roam, with weary step alone,

Where with fleet step and joyous bound thou oft hast
borne me on!
And sitting down by that green well, I'll pause and
sadly think,
It was *here* he bow'd his glossy neck when last I saw
him drink!

When last I saw thee drink!—Away! the fever'd
dream is o'er;
I could not live a day, and *know* that we should meet
no more!
They tempted me, my beautiful! for hunger's power
is strong,
They tempted me, my beautiful! but I have loved too
long.

Who said that I had given thee up? who said that
thou wert sold?
'Tis false—'tis false, my Arab steed! I fling them
back their gold.
Thus, thus, I leap upon thy back, and scour the dis-
tant plains;
Away! who overtakes us now shall claim *thee* for
his pains!

—Mrs. Norton.

1. What do you know about Arabs and their horses?
2. What has this man done? What led him to do it? How is he feeling about it?
3. By what different names does he call his horse? Select the words and phrases used in describing it.

4. What words and phrases most express the Arab's feelings?

5. Explain *fiery, impatient, exiled, chide, foam-wreaths, indignant, vanished, mirage, fever'd, scour.*

6. After studying the poem, memorize the part you like best.

Write a short essay on "Arabs and Their Horses," or write a story of a horse or pony of which some person was very fond.

STUDY 205

Art and Composition

FEEDING HER BIRDS

To what country do you think these people belong? What is the mother doing? What kind of spoon is she using?

Whose turn do you think it is next? Do you think the children are happy? Are they selfish or unselfish? What makes you think so?

Notice the children's clothes. Study the mother's dress.

What time of day do you think it is? Give reasons for your answer.

What else do you see in the picture?

This is a very simple, homely scene, such as one might see on a warm evening at a peasant cottage door. See whether you can find reasons why the artist should have taken the trouble to paint it.

Write three or four short paragraphs suggested by the picture.

FEEDING HER BIRDS *Millet*

STUDY 206

Completing a Story

GEORGE MASON'S TRIAL

George Mason is sixteen years old, the only son of a poor widow. He earns six dollars a week, but his mother takes in sewing, so that ordinarily they live comfortably and make ends meet. For some time, however, the mother has been ill. There is a doctor's bill to pay, the rent is overdue, and they owe the grocer quite a sum.

When George is coming home on Saturday night, with his week's wages in his pocket, and is wondering how they will pay their debts, he finds a purse containing twenty-one dollars.

Using so much of this introduction as you wish, continue the story and complete it.

STUDY 207

Right Use of Words

DID, DONE, SAW, SEEN, WENT, AND GONE

I did the work.
I have done the work.
I saw the picture.
I have seen the picture.
I went yesterday.
I have gone daily.
I had gone before.

Read these sentences over and over. Copy them, using *we, you, he, she,* and *they* instead of *I.* With *he* and *she* we use *has done, has seen,* and *has gone.*

STUDY 208

A Model Letter

A LETTER FROM A CAT

Amherst, Mass.,
May 3, 1880.

My dear Helen:

I do wish that you and your father would turn around directly, wherever you are when you get this letter, and come home as fast as you can. If you do not come soon there will be no home left for you to come into. I am so frightened and excited that my paws tremble, and I have upset the ink twice, and spilled so much that there is only a little left in the bottom of the cup, and it is as thick as hasty pudding; so you must excuse the looks of this letter, and I will tell you as quickly as I can about the dreadful state of things here.

Not more than an hour after I finished my letter to you yesterday, I heard a great noise in the parlor, and ran in to see what was the matter. There was Mary with her worst blue handkerchief tied over her head, her washing-day gown on, and a big hammer in her hand. As soon as she saw me, she said, "There's that cat! always in my way," and threw a cricket at me, and then shut the parlor door with a great slam. So I ran out and listened under the front windows, for I felt sure she was in some bad business she did not want to have known.

Such a noise I never heard; all the things were

being moved; and in a few moments, what do you think? out came the whole carpet right on my head! I was nearly stifled with dust, and felt as if every bone in my body were broken, but I managed to creep out from under it, and heard Mary say, "If there isn't that torment of a cat again! I wish to goodness Helen had taken her along!" Then I felt surer than ever that some mischief was on foot; and I ran out into the garden, climbed up the old apple-tree at the foot of the steps, and crawled into the parlor windows. Oh! my dear Helen, you can fancy how I felt, to see all the chairs and tables and book-shelves in a pile in the middle of the floor, the books all packed in big baskets, and Mary taking out window after window as fast as she could.

I forgot to tell you that your mother went away last night. I think she has gone to Hadley to make a visit, and it looks to me very much as if Mary means to run away with everything which can be moved, before she comes back.

I have just been across the street, and talked it all over with the Judge's cat, but she is very old and stupid, and so taken up with her six kittens (who are the ugliest I ever saw), that she does not take the least interest in her neighbors' affairs.

Mrs. Hitchcock walked by the house this morning, and I ran out to her, and took her dress in my teeth, and pulled it, and did all I could to make her come in; but she said, "No, no, Pussy, I'm not coming

in to-day; your mistress is not at home." I declare I could have cried. I sat down in the middle of the path, and did not stir for half an hour.

Do come home as soon as possible.

Your affectionate cat,

PUSSY.

LETTERS FROM A CAT—H. H.

How do like this letter? Give as many reasons as you can for your answer.

The letter is a fine bit of literature. You should study it until you understand and feel the distress of Pussy, and at the same time share the feeling of fun with which the author wrote it.

Imagine that you are a dog, and write a letter to your young master or mistress who has been away from home. Show how strange, even funny, some ordinary happenings about the home appear to an animal.

Write your letter very freely, then rewrite it to correct every mistake you can find.

Memory Quotation

THOUGHT

You never can tell what a thought can do
  In bringing you hate or love,
For thoughts are things, and their airy wings
  Are swifter than carrier doves.
They follow the law of the universe;
  Each thing creates its kind,
And they speed o'er the track to bring you back
  Whatever went out of your mind.—

—ANONYMOUS.

STUDY 209

Form in Composition

A RECEIPTED BILL

Chicago, Ill., May 1, 1907.

Mr. Hubert Page,

Bought of Hall & Partridge.

10 lbs. granulated sugar @ 5 cts.	*$ .50*
4 lbs. Mocha and Java Coffee @ 40 cts.	*1.60*
2 doz. eggs @ 22 cts.	*.44*
	$2.54

Received payment,
Hall & Partridge,
per Frank Hall.

Study the above form carefully, then write another bill for groceries and receipt it.

STUDY 210

An Original Story

A VACATION EXPERIENCE

It was a beautiful morning; the sun shone brightly over the prairie in a little, out-of-the-way town in Kansas, where I was spending my vacation. When I had finished my breakfast, I decided to take a walk and aimlessly followed a little stream that ran near the house at which I was staying.

As I was passing under a large hackberry tree that

grew by the side of the stream, I was startled by the loud screaming of a bird. Looking up I saw a red-headed woodpecker feebly struggling at the decayed, broken top of the tree, as though it were trying to get away from something. It seemed in great distress, and upon looking closer, I saw that a large bullsnake had wrapped itself around the bird and was slowly squeezing it to death.

What could I do? Nearly the whole of the snake's body was hidden within the hollow trunk of the tree. Hardly knowing why, I began throwing sticks and stones at the place where they were. Soon a large stone struck a branch above them and fell directly upon them. The snake released the bird and withdrew into the tree.

The woodpecker fell to the ground, and when I picked it up, I thought it was dying. Soon, however, it began to breathe deeply. Then it opened its eyes, raised its head, and clutched at my fingers with its claws. In a few minutes it sat up, looked timidly about, spread its wings, and flew to a branch in the tree. Then, as if remembering its narrow escape, it darted away down the stream and disappeared among the trees. —D. J.

1. The above is a true story written by a girl fourteen years of age. What special title would you give the story?

2. Is the story well told? Prepare to give reasons for your answer.

3. Find the topic of each paragraph. Would you wish to

make fewer or more paragraphs? Could anything be omitted without marring the story?

4. Are the events told in the order in which they occurred? Does the story move freely? Is it interesting to the end? Why?

After you have studied this carefully write a story of some vacation experience of your own, or of some one you know. Plan your introduction, development, and conclusion before beginning to write.

STUDY 211

Literature and Composition

THE BATTLE OF THE ANTS

One day when I went out to my wood-pile, or rather my pile of stumps, I observed two large ants, the one red and the other black, fiercely *contending* with each other. Having once got hold they never let go, but struggled, and wrestled, and rolled on the chips without ceasing.

Looking farther, I was surprised to find that the chips were covered with such *combatants;* that it was not a duel but a battle—a war between two races of ants, the red always *pitted* against the black, and frequently two red ones to one black.

The *legions* of these rough warriors covered all the hills and vales in my wood-yard, and the ground was already strewn with the dead and dying, both red and black. It was the only battle which I have ever seen, the only battlefield I ever trod while the battle

was raging; a civil war—the red republicans on the one hand, and the black *imperialists* on the other.

On every side they were engaged in deadly combat, yet without any noise that I could hear, and human soldiers never fought so *resolutely*. I watched a couple that were fast locked in each other's embrace, in a little sunny valley amid the chips, now at noonday prepared to fight till the sun went down or life went out.

The smaller red *champion* had fastened himself like a vise to his *adversary's* front, and through all the tumblings on that field, never for an instant ceased to gnaw at one of his feelers near the root, having already caused the other to go by the board; while the stronger black one dashed him from side to side, and, as I saw on looking nearer, had already *divested* him of several of his members.

They fought with more grit than bulldogs. Neither showed the least *disposition* to retreat. It was *evident* that their battle-cry was, Conquer or die!

(Adapted.) —Henry D. Thoreau.

1. Read the story through carefully, using the dictionary for words you do not understand.
2. Try to find good substitutes for the italicized words.
3. Make a list of the paragraph topics.
4. Do you like the way in which the story is told? Give as many reasons as you can for your answer.

Write a story of any struggle you have seen between animals, or imagine such a fight and describe it.

STUDY 212

Choice of Words

With aid of a good dictionary, find the difference in the meaning of the words in each of the following groups:

1. Less, fewer.
2. Funny, strange, odd.
3. Middle, center.
4. Healthy, wholesome.
4. Dry, thirsty.
6. Couple, two.

Copy the following sentences using the correct word from each pair.

1. There are (less, fewer) birds than there were.
2. Isn't it (funny, strange) that Henry does not succeed better?
3. A freight train broke in the (center, middle).
4. Do you consider oysters (healthy, wholesome)?
5. There is no water and we are very (dry, thirsty).
6. Please bring me (a couple of, two) stones.
7. Will you take (less, fewer) than nine dollars?
8. Our seats are beside the (middle, center) aisle.
9. The manners of foreigners are likely to seem (funny, odd) to us.
10. I'd rather live in (a couple of, two) rooms than to be always in debt.
11. Buttermilk is considered a (wholesome, healthy) drink.
12. Schools having (less, fewer) than five pupils may be closed.

STUDY 213

Letter Writing

FROM A FOREIGN COUNTRY

Imagine that you are in some foreign country about which you have studied. Write a letter to a friend at home telling of the things you find most interesting.

STUDY 214

Form in Composition

Study the spelling and notice particularly the use of commas. Give rules for uses of the commas in this extract.

Prepare to write from dictation:

1. The nuthatch, chickadee, and brown creeper each has a little tune of its own.

2. Some of the more friendly birds are the sage-thrasher, the mockingbird, the catbird, the brown-thrasher, the rock wren, the house wren, and the long-billed marsh wren.

3. Our sparrow never flies directly to and from his home as the chippy, wren, and robin.

4. In autumn the ruffled grouse is a ground-gleaner, a seed-sower, and a weed-warrior.

5. The stake-driver's upper parts are all flecked with brown, black, and tan color of various shades.

6. Now think, children, how many things we have found about this sparrow's head, that are very much like our own,—ears, eyes, nose, mouth, and tongue.

—Mabel Osgoode Wright.

An Original Story

1. Introduction: A holiday; two mischievous boys see a chance for some fun. Who will ride first?

2. Plan to get close to the donkey so that one boy can mount him. Boys delighted.

3. The real excitement begins. How does the donkey like the sport? Do the boys share the fun equally?

4. Tell how the adventure ends. Is the rider hurt? Does the other boy take his ride?

STUDY 216

Literature and Composition

MY KINGDOM

Down by a shining water well
I found a very little dell,
  No higher than my head.
The heather and the gorse about
In summer bloom were coming out,
  Some yellow and some red.

I called the little pool a sea;
The little hills were big to me;
  For I am very small.
I made a boat, I made a town,
I searched the caverns up and down,
  And named them one and all.

And all about was mine, I said,
The little sparrows overhead,
  The little minnows too.
This was the world and I was king;
For me the bees came by to sing,
  For me the swallows flew.

I played there were no deeper seas
Nor any wider plains than these,
  Nor other kings than me.
At last I heard my mother call

EVENING *Marcks*

Out from the house at evenfall,
To call me home to tea.

And I must rise and leave my dell,
And leave my dimpled water well,
And leave my heather blooms.
Alas! and as my home I neared,
How very big my nurse appeared,
How great and cool the rooms!

—Robert Louis Stevenson.

1. About how old is the person represented as speaking in the poem? In what country must he have been?

2. Explain *shining, dell, heather, gorse, caverns, evenfall.*

3. How could the child make this little dell seem what he represents it to have been to him? To what extent can you imagine the place he describes?

4. Account for the title of the poem.

Write a story about something you have done or might do like that of which Stevenson tells in the poem.

STUDY 217

Original Composition

EXPLANATION OF A GAME

What game do you like best to play? Explain it so carefully that one never having played it could do so. Tell which part requires skill and just what skill.

STUDY 218

The Use of Word-forms to Express Time

1. William runs down the hill.
2. The boys see him every day.
3. The women come the long way around.
4. The workmen do the work promptly.
5. Grandfather sits in the large chair.
6. The baby lies on the floor.
7. The cook sets the pitcher on the table.
8. Martha lays the rug before the couch.
9. The tide rises on the shore daily.
10. The brave soldier raises the flag high.
11. Julia writes an interesting letter.
12. The ladies eat slowly.
13. The students sing a hymn each morning.

Rewrite the above sentences changing them to make each tell of past time; as, William ran down the hill.

Rewrite them again, using *have* or *has;* as, William has run down the hill.

STUDY 219

A Business Letter

APPLICATION FOR A POSITION

1002 Hinman Av., Evanston, Ill.,
June 25, 1907.

Mr. George A. Davis,
128 Fifth Av.,
Chicago, Ill.

Dear Sir:—Please consider me for the position mentioned in the enclosed advertisement from this morning's Tribune.

Though only fourteen and a half years old, I am large and strong for my age, and I have just finished the work of the eighth grade in the Lincoln School. I am willing to work hard if you will give me a trial, because I want to learn a business and learn it well.

Mr. F. W. Nichols, Superintendent of Schools, Evanston, or Mr. Frank Crane, with A. C. McClurg & Co., Chicago, can tell you of my character and fitness for the position.

If you wish to see me, I shall be glad to come to your office at any time you suggest.

Yours truly,
Charles Emerson.

Write a letter to a firm applying for a position. Tell of your age, education, and other qualifications for the work. Give your references.

STUDY 220

Form in Composition

PARAGRAPHS AND DIVIDED QUOTATIONS

"Can you tell me," inquired my father, "where 'The Bird's Nest' is?"

"Oh, yes, I'm going there. Indeed, I'm the old Bird himself."

"Tut! who takes care of the nest?" said the lady with a smile.

"And this is the Mother Bird—Mrs. Bird," said the gentleman.

Mrs. Bird bowed to us both, and beckoning to me, pointed to her side. It was an invitation to leave my father, and take a seat with her. I accepted the invitation, and, with the lady's arm around me, we started on.

"Now I'm going to guess," said Mr. Bird. "I guess your name is Arthur Bonnicastle, that the man behind you is your father; that you are coming to 'The Bird's Nest' to live; that you are intending to be a good boy, and that you are going to be very happy."

"You've guessed right the first time," I responded, laughing.

"And I can always guess when a boy has done right

and when he has done wrong," said Mr. Bird. "There's a little spot in his eye—ah, yes! you have it—that tells the whole story," and he looked down pleasantly into my face.

—J. G. Holland.

Study this selection carefully, until you know how to spell all the words, and know just where each mark of punctuation is used. Be sure you understand where each paragraph begins and why. Notice the punctuation when the quotation is divided by other words.

Prepare to write any part of the selection from dictation.

STUDY 221

Literature and Composition

A CHARACTER SKETCH

Jo immediately sat up, put her hands in her pockets, and began to whistle.

"Don't Jo; it's so boyish!"

"That's why I do it."

"I detest rude, unlady-like girls!"

"I hate affected, niminy-piminy chits!"

"Birds in their little nests agree," sang Beth, the peacemaker, with such a funny face that both sharp voices softened to a laugh, and the "pecking" ended for that time.

"Really, girls, you are both to be blamed," said Meg, beginning to lecture in her elder-sisterly fashion. "You are old enough to leave off boyish tricks,

and to behave better, Josephine. It didn't matter so much when you were a little girl; but now that you are so tall, and turn up your hair, you should remember that you are a young lady."

"I'm not! and if turning up my hair makes me one, I'll wear it in two tails till I'm twenty," cried Jo, pulling off her net, and shaking down a chestnut mane. "I hate to think I have to grow up and be Miss March, and wear long gowns, and look as prim as a china-aster! It's bad enough to be a girl, anyway, when I like boys' games and work and manners! I can't get over my disappointment in not being a boy; and it's worse than ever now, for I'm dying to go out and fight with Papa, and I can only stay at home and knit, like a poky old woman!"

Fifteen-year-old Jo was very tall, thin, and brown, and reminded one of a colt, for she never seemed to know what to do with her long limbs, which were very much in her way. She had a decided mouth, a comical nose, and sharp, grey eyes, which appeared to see everything, and were by turns fierce, funny, or thoughtful. Her long, thick hair was her one beauty; but it was usually bundled into a net, to be out of her way. Round shoulders had Jo, big hands and feet, a fly-away look to her clothes, and the uncomfortable appearance of a girl who was rapidly shooting up into a woman, and didn't like it.

"Jo! Jo! Where are you?" cried Meg, at the foot of the garret stairs.

"Here!" answered a husky voice from above; and, running up, Meg found her sister eating apples and crying over the "Heir of Redclyffe" wrapped up in a comforter on an old three-legged sofa by the sunny window. This was Jo's favorite refuge; and here she loved to retire with half a dozen russets and a nice book, to enjoy the quiet and the society of a pet rat that lived near by, and didn't mind her a particle. As Meg appeared, Scrabble whisked into his hole. Jo shook the tears off her cheeks, and waited to hear the news.

—Louisa M. Alcott.

1. Notice how clear a picture this gives you of Jo.
2. How do you like Jo? Why?
3. Explain, *detest, affected, "pecking," lecture, chestnut mane, poky, decided mouth, fly-away, refuge,* and *russets.*
4. Copy some of the sentences that are most strongly descriptive.
5. Write your own description of Jo, quoting from the sketch such sentences as you need to make your description strong and true.

Without naming the person, write a description of the appearance and manner of someone you know well.

Make an outline something like this:

1. Sex, size, complexion, features.
2. Peculiarities of manner and of speech.
3. Some of the things he or she commonly does that show the character of the person.
4. Spirit toward other persons.

NOT TO BE CAUGHT WITH CHAFF *Hardy*

STUDY 222

Art and Composition

What does the woman wish to do? What has she in her hand? Why has she brought it? Has she ever tried to catch the horse before? What do you think she means to do with the horse?

Explain how you know whether the horse is well treated or not. Why does the dog not chase the horse?

Who painted the picture? What do you think of the artist's feeling toward animals?

Write a story of some experience you have had like that suggested by the picture, or compose a story telling what followed the moment shown in the picture.

STUDY 223

Explanation

STREAMS

Prepare to write a short composition on streams using the following as paragraph topics:

1. The use of streams. Whether they water or drain the land through which they flow.
2. How streams differ. Why?
3. The kind of streams best for navigation; for manufacturing.
4. Why there are so many towns and cities along the rivers.

STUDY 224

The Use of Word-Forms to Express Time

1. The men did the task.
2. These trains ran on time.
3. The children came by the winding path.
4. The girls sat by the fireside and told stories.
5. Margaret set the stool before the piano.
6. Frank rose to make a speech.
7. The officers raised the standard of promotion.
8. The pupils wrote the story.
9. The party ate their lunch by the lake.
10. The visitors saw the sunset each evening.
11. The cat lay by my side and purred.
12. Mother laid our clean clothes on the bed.
13. Charlie sang the ballad for us.

Rewrite these sentences making each a statement of the present time; as, The men *do* the task.

Rewrite again using *have* or *has* in each sentence; as, The men *have done* the task.

STUDY 225

Words Often Mispronounced

Make sure of the correct pronunciation, then provide for daily practice for about a week.

interesting	al ter′ nate	re cess′	harass
gondola	exquisite	lamentable	pianist
illustrate	grimace	abdomen	preferable
hospitable	inquiry	adult	telegrapher
al′ ter nate	patron	institute	address

STUDY 226

Letter Writing

Use this period for writing a real letter to be mailed to some friend or relative, just as you would write it at home.

It may be well to read again one or two of the model letters you have had, Studies 10, 92, 122, 208, and try to write freely. No one likes to get a little, stilted, scrappy letter.

After you have written the letter, go over it carefully to correct errors in spelling. punctuation, etc., and to try to improve it in any other way. If there are many mistakes, rewrite the letter.

STUDY 227

Nature Study

THE FOX

My first actual experience with foxes occurred when I was perhaps a dozen years old. I was climbing a thickly-wooded knoll one evening about sunset, when, on coming out into an opening among the young pines, I caught sight of a little yellowish-gray beast as it bolted down into the mouth of a newly made burrow. Supposing it to be a woodchuck or perhaps a rabbit, I let fly an arrow after it, and hurried toward the hole, and then stopped short in my tracks for very fear, because of a cry that issued from the shadow of the trees on one side.

I had always been used to hearing the barking of foxes in the distance on still nights in the winter, but this was of so utterly different a character that I failed to associate the two sounds in the least. A harsh, vibrating screech, rising and dying out in a kind of snarling wail, with a weird menacing inflection toward the end, which for a moment scared me beyond any experience I had ever had. And it was getting dark, too, on the east side of the hill, and I had always been a little too fond of reading popular natural history to feel perfectly at ease under the circumstances, so I started for home, but failed to leave that horrible creature behind, as I had hoped, for it still skulked along beside me, and its yell rose at regular intervals on the still air, sometimes almost in front.

—W. E. Cram.

1. Express in another way "a thickly-wooded knoll." Suggest another word for *opening,* for *bolted, skulked.*

2. Study carefully "A harsh vibrating . . . menacing inflection toward the end" until you form an idea of the sound.

3. Why would reading "popular natural history" make him less at ease?

Finish the story, telling what you imagine happened to the writer.

STUDY 228

Art and Composition

THE CHEERFUL CHERUB

1. Study the rhymes of "The Cheerful Cherub" on the opposite page. Notice the playfulness of some of the ideas and the depth of thought in others.

2. Review the rhymes on page 197.

3. If you can, take the rhymes home to see how others enjoy them. Memorize one or more that you like the best.

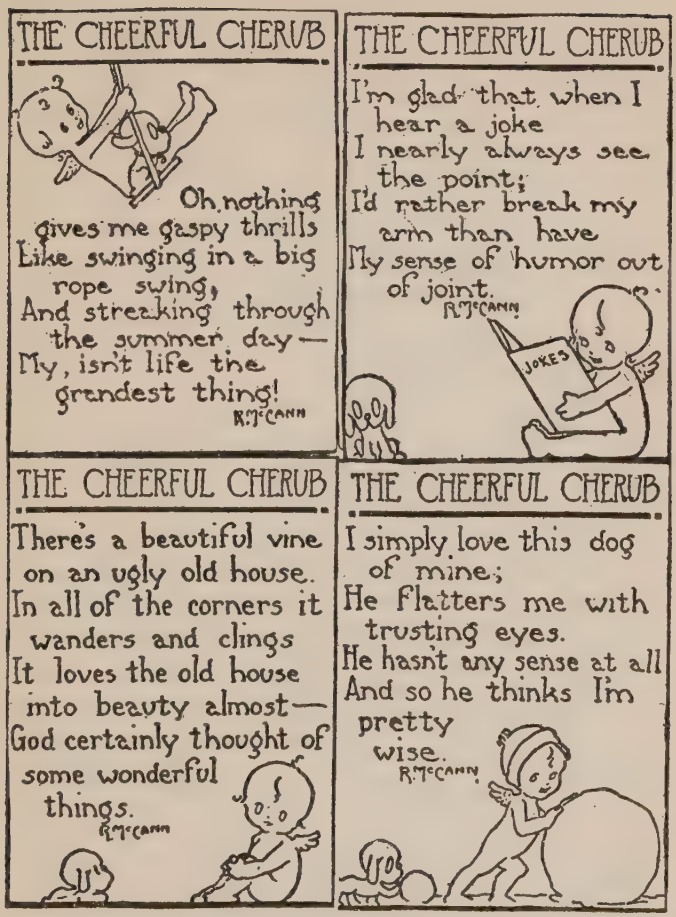
Write a cheerful cherub rhyme and illustrate it in the best way you can.

STUDY 229

Literature and Composition

ROBERT OF LINCOLN

Merrily swinging on brier and weed,
Near to the nest of his little dame,
Over the mountain-side or mead,
Robert of Lincoln is telling his name:


THE CHEERFUL CHERUB
Oh nothing gives me gaspy thrills
Like swinging in a big rope swing,
And streaking through the summer day—
My, isn't life the grandest thing!
R. McCann
THE CHEERFUL CHERUB
I'm glad that when I hear a joke
I nearly always see the point;
I'd rather break my arm than have
My sense of humor out of joint.
R. McCann
JOKES
THE CHEERFUL CHERUB
There's a beautiful vine on an ugly old house.
In all of the corners it wanders and clings
It loves the old house into beauty almost—
God certainly thought of some wonderful things.
R. McCann
THE CHEERFUL CHERUB
I simply love this dog of mine;
He flatters me with trusting eyes.
He hasn't any sense at all
And so he thinks I'm pretty wise.
R. McCann

These charming bits of playfulness in art and literature are used with the kind permission of the artist author, Rebecca McCann.

Bob-o'-link, bob-o'-link,
Spink, spank, spink;
Snug and safe is that nest of ours,
Hidden among the summer flowers.

Robert of Lincoln is gayly drest,
Wearing a bright black wedding coat;
White are his shoulders and white his crest,
Hear him call, in his merry note:
Bob-o'-link, bob-o'-link,
Spink, spank, spink;
Look what a nice new coat is mine;
Sure there was never a bird so fine.

Robert of Lincoln's Quaker wife,
Pretty and quiet, with plain brown wings,
Passing at home a patient life,
Broods in the grass while her husband sings:
Bob-o'-link, bob-o'-link,
Spink, spank, spink;
Brood, kind creature; you need not fear
Thieves and robbers while I am here.

Modest and shy as a nun is she;
One weak chirp is her only note.
Braggart and prince of braggarts is he,
Pouring boasts from his little throat:
Bob-o'-link, bob-o'-link,
Spink, spank, spink;

Never was I afraid of man;
Catch me, cowardly knave, if you can!

Six white eggs on a bed of hay,
Flecked with purple, a pretty sight!
There as the mother sits all day,
    Bob-o'-link, bob-o'-link,
Robert is singing with all his might:
    Spink, spank, spink;
Nice good wife, that never goes out,
Keeping house while I frolic about.

Soon as the little ones chip the shell,
Six white mouths are open for food;
Robert of Lincoln bestirs him well,
Gathering seeds for the hungry brood.
    Bob-o'-link, bob-o'-link,
    Spink, spank, spink;
This new life is likely to be
Hard for a gay young fellow like me.

Robert of Lincoln at length is made
Sober with work, and silent with care;
Off is his holiday garment laid,
Half forgotten his merry air:
    Bob-o'-link, bob-o'-link,
    Spink, spank, spink;
Nobody knows but my mate and I
Where our nest and our nestlings lie.

Summer wanes; the children are grown;
Fun and frolic no more he knows;
Robert of Lincoln's a humdrum crone;
Off he flies, and we sing as he goes:
    Bob-o'-link, bob-o'-link,
    Spink, spank, spink;
When you can pipe that merry old strain,
Robert of Lincoln, come back again.

—William Cullen Bryant.

1. How do you know Robert is happy? Why is he merry? What sort of nest is his? What is a brier? What word would you have used for *mead?* What other birds tell their names? Did you ever hear the Bob-o'-link's call? To what time of year does the poem refer? Was he probably in the North or in the South?

2. Describe Robert's dress. What is his crest? Is he still happy? What new thing have you learned about him in the second stanza? What other birds are sometimes vain?

3. Why is his wife called a Quaker? Find all the words in this stanza and the next that describe her. How is she different from Robert? What song does Robert sing to her?

4. Why does the poem say he was "pouring boasts from his throat?" Compare Robert's song with that of his little dame. What shows you that he is still happy? Who is the "cowardly knave?"

5. Describe the eggs. Have you ever seen any? Is this a good description? Tell the stanza in your own words.

6. Is Robert a good father? What does he mean by his "new life?"

7. Describe the change that comes to Robert. What words describe it? What makes him sober? What, silent? How did he lay off his holiday garment? Tell all the things

that have been said about the nest. What is another word for "nestlings?"

8. What is a "humdrum crone?" Who says the last four lines? Where did Robert fly?

Memorize the parts of the poem that you enjoy most.

STUDY 230

Form in Composition

DIRECT AND INDIRECT QUOTATIONS

Find in books ten direct quotations, and change as many of them as you can into the indirect form.

STUDY 231

A Story by Suggestion

SIGNS OF AUTUMN

Write in a connected way of all the signs of autumn that you have noticed.

1. The length of day.
2. The weather.
3. The fields.
4. Tree foliage.
5. Flowers.
6. Fruits.
7. The birds, etc., etc.

STUDY 232

Training in Correct English

Copy these sentences changing the part following *who* or *whom* to show different time; example, It is I who was to blame.

It is	I who am to blame.	It was	I who did it.
	he who is to blame.		she who had to go.
	she who is to blame.		he who ran away.
	we who are to blame.		we whom you saw.
	you who are to blame.		you who were meant.
	they who are to blame.		they whom we found.

STUDY 233

Letter Writing

FROM AN ANIMAL

You may play you are an animal. Write a letter to your master or mistress.

Read again "The Letter from a Cat," Study 208, or read the story of "Black Beauty," or "Beautiful Joe."

STUDY 234

An Original Story

HOW I WOULD USE TEN DOLLARS

Suppose you are given ten dollars to use as you wish, not to keep, write a story telling how you would use it.

STUDY 235

Form in Composition

PUNCTUATING AND PARAGRAPHING—A REVIEW

"That horse is laughing all over," said Mr. Bird. "He thinks it is an excellent joke. I presume he will think of it, and laugh again when he gets at his oats."

"Do you really think that horses laugh, Mr. Bird?" I inquired.

"Laugh? Bless you, yes," he replied. "All animals laugh when they are pleased. Gyp"—and he turned his eyes upon the little dog in his lap—"are you happy?"

Gyp looked up into his master's face, and wagged his tail.

"Don't you see 'Yes' in his eye, and a smile in the wag of his tail?" said Mr. Bird. "If I had asked you the same question, you would have answered with your tongue, and smiled with your mouth. That's all the difference. These creatures understand us a great deal better than we understand them. Why, I never drive these horses when I am finely dressed for fear they will be ashamed of their old harness."

From "Arthur Bonnicastle," by J. G. Holland.

Notice the paragraphing and punctuation in this extract. In the last paragraph, of what use are the marks about the word *yes?*

Prepare to write the extract from dictation.

STUDY 236

A Humorous Story

THE FARMER AND THE BICYCLE

Some years ago, soon after bicycles began to be freely used, an agent for a Chicago manufacturer called on a farmer in Indiana. He talked fluently of the virtues of the new machine, dwelling upon what a time-saver it was, and withal how fashionable it

would be for the farmer to be able to ride down to the village on one of the new-fangled machines whenever he wished.

"Why," said the salesman, "whenever you go to the post-office, bank, or store, everybody will stop and stare at Farmer Wilson, and pretty soon you'll be the most talked of man in the whole county."

The farmer thought he needed a cow more than a bicycle, but finally agreed to let the agent bring over one of his machines. When the agent returned with the wheel some days later, the farmer took him to a field and showed him a fine Jersey cow.

"That's what I bought with the money I saved up for you," said the farmer. And without waiting for the agent to recover from his surprise, he went on: "I thought that I needed the cow more than I did the bicycle and there she is. Isn't she a beauty?"

When the agent had recovered his breath, he said, "You'll look funny riding that cow to town, won't you?"

"Y-e-s," drawled out the farmer, "but not half so funny as I would trying to milk a bicycle."

1. Consider this story carefully. Where is the part of most interest, the "point" of the story placed? Why should it be where it is?

2. What part of the story, without giving a hint of the "point," really prepares the mind for the witty conclusion?

3. Are there parts of the story that could be just as well omitted? What would be the effect of introducing unnecessary ideas, and making the story much longer?

STUDY 237

A Humorous Story

After you have studied the story of "The Farmer and the Bicycle," prepare to tell or write a humorous story. Observe carefully the following suggestions:

1. Make the introductory part of the story clear.
2. Avoid unnecessary details.
3. Without directly hinting at the conclusion, try to prepare the mind of the hearer or reader for the "point" of the story.
4. Place the "point" in the best place.

STUDY 238

Form in Composition

WRITING RECEIPTS

$10 $^{00}/_{100}$ Milwaukee, Wis.,
Feb. 1, 1907.

Received of William Long ten dollars to balance account. J. R. Smith.

Study this form, then write three receipts:

1. For rent in full to date.
2. For money paid on account.
3. For wages to date.

STUDY 239

An Original Story

The pictures on page 242 suggest the introduction and the beginning of the action of a story. What follows may be an exciting adventure.

1. A landscape artist, his easel on a pointed rock, overhanging a river, absorbed in his work.

2. Trouble "a-bruin." Describe the surprise scene. Later happenings and the conclusion to be imagined.

STUDY 240

The Use of Word-Forms to Express Time

1. The children run from one end of the lawn to the other.
2. The boys come to school early every day.
3. George sits in the sun each morning.
4. The girls set the chairs in the shade.
5. Albert rises at the first bell.
6. The clerks write carefully.
7. Many visitors see the picture daily.
8. Florence and Gertrude do well in school.
9. The whole family eat fruit at breakfast.
10. Kitty lies before the fire-place.
11. The nurse lays the baby on the bed.
12. Arthur raises the question for consideration.
13. The girls sing the chorus beautifully.

Rewrite these sentences, changing each to make it mean time that is past; as, The boys came to school every day.

Rewrite again using *have* or *has* in each sentence; as, The boys *have come* to school every day.

STUDY 241

Literature and Composition

THE MOONBEAM'S CHRISTMAS STORY*

"How strangely you talk!" said the old clock. "Now I'll warrant me that, if you wanted to, you could tell many a pretty and wonderful story. You

*From "A Little Book of Profitable Tales," copyright, 1889, by Eugene Field; published by Charles Scribner's Sons.

must know many a Christmas tale; pray tell us one to wear away this night of Christmas watching."

"I know but one," said the moonbeam. "I have told it over and over again, in every land and in every home; yet I do not weary of it. It is very simple. Should you like to hear it?"

"Indeed we should," said the old clock; "but before you begin, let me strike twelve; for I shouldn't want to interrupt you."

When the old clock had performed this duty with somewhat more than usual alacrity, the moonbeam began its story:—

"Once upon a time—so long ago that I can't tell you how long it was—I fell upon a hillside. It was in a far-distant country; this I know, because, although it was Christmas time, it was not in that country as it is wont to be in the countries to the north. Hither the snow-king never came; flowers bloomed all the year, and at all times the lambs found pleasant pasturage on the hillsides. The night wind was balmy, and there was a fragrance of cedar in its breath. There were violets on the hillside, and I fell among them and lay there. I kissed them and they awakened. 'Ah, is it you, little moonbeam?' they said, and they nestled in the grass which the lambs had left uncropped.

"A shepherd lay upon a broad stone on the hillside; above him spread an olive-tree, old, ragged, and gloomy; but now it swayed its rusty branches majes-

tically in the shifting air of night. The shepherd's name was Benoni. Wearied with long watching, he had fallen asleep; his crook had slipped from his hand. Upon the hillside too slept the shepherd's flock. I had counted them again and again; I had stolen across their gentle faces and brought them pleasant dreams of green pastures and of cool brooks. I had kissed old Benoni too as he lay slumbering there; and in his dreams he seemed to see Israel's King come upon earth, and in his dreams he murmured the promised Messiah's name.

" 'Ah, is it you, little moonbeam?' quoth the violets. 'You have come in good time. Nestle here with us, and see wonderful things come to pass.'

" 'What are these wonderful things of which you speak?' I asked.

" 'We heard the old olive-tree telling of them to-night,' said the violets. 'Do not go to sleep, little violets,' said the old olive-tree, 'for this is Christmas night, and the Master will walk upon the hillside in the glory of the midnight hour.' So we waited and watched; one by one the lambs fell asleep; one by one the stars peeped out; the shepherd nodded and crooned, and crooned and nodded, and at last he too went fast asleep, and his crook slipped from his keeping. Then we called to the old olive-tree yonder, asking how soon the midnight hour would come; but all the old olive-tree answered was 'Presently, presently.'

"'But who is this Master?' I asked.

"'A child, a little child,' they answered. 'He is called the little Master by the others. He comes here often and plays among the flowers of the hillside. Some times the lambs, gamboling too carelessly, have crushed and bruised us so that we lie bleeding and are like to die; but the little Master heals our wounds and refreshes us once again.'

"I marvelled much to hear these things. 'The midnight hour is at hand,' said I, 'and I will abide with you to see this little Master of whom you speak.' So we nestled among the verdure of the hillside and sang songs one to another.

"'Ho, there, old olive-tree!' cried the violets; 'do you see the little Master coming? Is not the midnight hour at hand?'

"'I can see the town yonder,' said the old olive-tree. 'A star beams bright over Bethlehem, the iron gates swing open, and the little Master comes.'

"Two children came to the hillside. The one, older than his comrade, was Dimas, the son of Benoni. He was rugged and sinewy, and over his brown shoulders was flung a goat-skin; a leathern cap did not confine his long, dark curly hair. The other child was he whom they called the little Master. About his slender form clung raiment white as snow and around his face of heavenly innocence fell curls of golden yellow. So beautiful a child I had not seen before, nor have I ever since seen such as he. And as they

came together to the hillside there seemed to glow about the little Master's head a soft white light, as if the moon had sent its tenderest, fairest beams to kiss those golden curls.

"'What sound was that?' cried Dimas, for he was exceeding fearful.

"'Have no fear, Dimas,' said the little Master. 'Give me thy hand and I will lead thee.'

"Presently they came to the rock whereon Benoni, the shepherd, lay; and they stood under the old olive-tree, and the old olive-tree swayed no longer in the night wind, but bent its branches reverently in the presence of the little Master. It seemed as if the wind too stayed in its shifting course just then; for suddenly there was a solemn hush, and you could hear no noise, except that in his dreams Benoni spoke the Messiah's name.

"'Thy father sleeps,' said the little Master, 'and it is well that it is so.'

"Then all at once sweet music filled the air, and light, greater than the light of day, illuminated the sky and fell upon all that hillside. The heavens opened and angels, singing joyous songs, walked to the earth. More wondrous still, the stars, falling from their places in the sky, clustered upon the old olive-tree and swung hither and thither like colored lanterns. The flowers of the hillside all awakened, and they too danced and sang. The angels, coming hither, hung gold and silver and jewels and precious

stones upon the old olive-tree where swung the stars; so that the glory of that night, though I might live forever, I shall never see again. When Dimas heard and saw these things he fell upon his knees, and catching the hem of the little Master's garment kissed it.

" 'Greater joy than this shall be thine, Dimas,' said the little Master; 'but first must all things be fulfilled.'

"All through that Christmas night did the angels come and go with their sweet anthems; all through that Christmas night did the stars dance and sing; and when it came my time to steal away, the hillside was still beautiful with the glory and the music of heaven."

Here the moonbeam paused.

Ah, little Dear-my-soul, you know—you know whereof the moonbeam spoke. The shepherd's bones are dust, the flocks are scattered, the old olive-tree is gone, the flowers of the hillside are withered, and no one knoweth where the grave of Dimas is made. But last night again there shone a star over Bethlehem, and the angels descended from the sky to earth, and the stars sang together in glory. And the bells—hear them, little Dear-my-soul, how sweetly they are ringing—the bells bear us the good tidings of great joy this Christmas morning, that our Christ is born, and that with Him He bringeth peace on earth and goodwill toward men.

1. Study the description of the hillside until you can imagine you see it. In what country was it? Describe a cedar tree. Find a picture of an olive-tree. What is a shepherd's crook? Who is Israel's King? Tell what you have heard or read of towns with walls and gates.

2. Read the description of the "little Master" until you can see him. The light around his head could be called a halo. Be able also to picture Dimas.

3. What is meant by the "glory of that night?" What did Dimas' kissing the hem of the little Master's garment mean?

If you like this story, read it again and again until you can tell it as it is told in the book.

STUDY 242

An Original Story

THE APPROACH OF A STORM

Write a story which these questions suggest:

1. Can you recall clearly seeing the approach of a storm? Did it come over the lake and hills, or did you watch it come across the level country?

2. What color were the clouds? Did they move slowly or rapidly? Did they appear to glide across the sky or come rolling and tumbling?

3. Did it thunder? Could you see lightning?

4. Did the wind blow? What did the trees do? Did they seem to say anything to you?

5. Where did the birds go? Did they sing?

6. Did it finally rain? How did the drops fall—from overhead, or did the wind blow them in a slanting direction?

7. Where did you go and what did you do?

How many paragraphs will you have in your story?

STUDY 243

Form in Composition

PUNCTUATING AND PARAGRAPHING

"Here is our dear friend Pinocchio!" cried the Fox, hugging and kissing him. "How did you ever get here?"

"How did you ever get here?" repeated the Cat.

"It is a long story," said the marionette, "and I will tell you when I have time. You know the night when you left me alone at the inn I met some assassins on the road."

"Assassins? Oh, my poor friend! and what did they want?"

"They wished to rob me of my money."

"Infamous!" said the Fox.

"Most infamous;" said the Cat.

"But I started to run," continued the marionette, "and they ran after me until they caught me and hanged me to a branch of that large oak." And Pinocchio pointed to the Grand Oak that was not far away.

"One could not imagine anything worse," said the Fox.

—From "PINOCCHIO," by C. COLLODI.

What is a marionette? Have you read the adventures of the marionette, Pinnocchio?

This extract gives a good review of paragraphing conversation, and of quotations, including the broken quotation.

Prepare to write the above selection from dictation.

STUDY 244

Pronunciation

DRILL ON CERTAIN VOWEL SOUNDS

apparatus	cantaloupe	appendicitis	violin
apricot	garage	diphtheria	typhoid
biography	vaudeville	deficit	legend
bouquet	bronchitis	automobile	dahlia

STUDY 245

Training in Correct English

CORRECT FORMS OF WORDS

Study these forms and repeat them aloud:

I (we, you) do.	I did.	I have (had) done.
I (we, you) come.	I came.	I have (had) come.
I (we, you) see.	I saw.	I have (had) seen.
I (we, you) sing.	I sang.	I have (had) sung.
I (we, you) begin.	I began.	I have (had) begun.
I (we, you) go.	I went.	I have (had) gone.
I (we, you) rise.	I rose.	I have (had) risen.
I (we, you) eat.	I ate.	I have (had) eaten.
I (we, you) write.	I wrote.	I have (had) written.

Use *we* and *you* as well as *I* in each case.

Make a short sentence, using each form.

STUDY 246

Literature and Composition

THE WIND AND THE MOON

Said the Wind to the Moon, "I will blow you out!
You stare
In the air
Like a ghost in a chair,

Always looking what I am about—
I hate to be watched; I'll blow you out."

The Wind blew hard, and out went the Moon;
So, deep
On a heap
Of clouds to sleep
Down lay the Wind, and slumbered soon,
Muttering low, "I've done for that Moon."

He turned in his bed; she was there again!
On high
In the sky,
With her one ghost eye,
The Moon shone white and alive and plain.
Said the Wind, "I'll blow you out again."

He blew a great blast, and the thread was gone.
In the air
Nowhere
Was a moonbeam bare;
Far off and silent the shy stars shone—
Sure and certain the Moon was gone!

The Wind then took to his revels once more;
On down
In town,
Like a merry-mad clown,
He leaped and hallooed with whistle and roar,
"What's that?"—The glittering thread once more.

He flew in a rage—he danced and he blew;
But in vain
Was the pain
Of his bursting brain;
For still the broader the moon-scrap grew,
The broader he swelled his big cheeks and blew.

Slowly she grew—till she filled the night,
And shone
On her throne
In the sky alone,
A matchless, wonderful, silvery light,
Radiant and lovely, the queen of the night.

Said the Wind: "What a marvel of power am I!
With my breath,
Good faith,
I blew her to death—
First blew her right away out of the sky—

Then blew her in; what a strength am I!"
But the Moon she knew nothing about the affair;
For high
In the sky,
With her one white eye,
Motionless, miles above the air,
She had never heard the great Wind blare.

—George MacDonald.

1. Why did the wind wish to blow out the moon? Why

do you suppose the wind disliked to be watched? Why does he call her a ghost?

2. Did you ever hear the wind muttering? What have you heard it say? What lines in these stanzas rhyme? What do you notice about the last word in the first and last lines?

3. She was *where* again? How did the moon shine?

4. What is meant by *the thread was gone?* What is a *moonbeam bare?* What words describe the stars? Do you think them appropriate? Why? Who thinks the last line?

5. In what way does the wind resemble *a merry-mad clown?* What is meant by *on down?* What startled him?

6. Why was the wind angry? What was the *moon-scrap?*

7. How could the moon *fill the night?* What does *alone* mean? Find all the words in this stanza that describe the moon.

8. What shows you the wind was vain?

9. What really happened to the moon? Was she unhappy because the wind tried to blow her out?

Write a description of the night, the appearance of the heavens, the moon, and the action of the wind.

STUDY 247

Literature and Composition

BRUSHWOOD AND STRAW

A poor widow and her two boys were one evening returning home to the village from a neighboring willow bed where they had been gathering twigs. The mother carried on her head a large bundle of willow twigs, and each of the boys a smaller one, bound together with a wisp of straw.

On the way they met a rich merchant of the town

and begged of him an alms. But he said to the widow, "It is not necessary to beg. Lend me your two boys, and they'll learn to turn twigs and straw into gold."

She thought he was joking; but the merchant assured her he was really in earnest and then she at length consented. The merchant let one boy learn basket making, and the other straw plaiting.

After three years they returned to the humble cottage of their mother and diligently made the most beautiful baskets and the finest straw bonnets. These they delivered to the merchant, who one day entered their cottage and paid for the work in gold. Then he said, laughingly, to the widow, "Was not what I told you true? Was I not right?"

—From the German.

Write a story illustrating one of these sayings:
The sleeping fox catches no poultry.
Lost time is never found.
Diligence is the mother of good luck.

STUDY 248

Character Sketch

MASTER SIMON

The mirth of the company was greatly promoted by the humors of an odd personage whom Mr. Bracebridge always addressed with the quaint name of Master Simon. He was a tight, brisk little man, with the air of a notorious old bachelor. His nose was shaped like the bill of a parrot; his face slightly pit-

ted with smallpox, with a dry perpetual bloom on it, like a frost-bitten leaf in autumn. He had an eye of great quickness and vivacity, with a drollery and lurking waggery of expression that was irresistible.

He was evidently the wit of the family, dealing very much in sly jokes with the ladies, and making infinite merriment by harpings upon old themes; which, unfortunately, my ignorance of the family history did not permit me to enjoy. It seemed to be his great delight, during supper, to keep a young girl next him in continual agony of stifled laughter, in spite of her awe of the reproving looks of her mother, who sat opposite.

Indeed, he was the idol of the younger part of the company, who laughed at everything he said or did, and at every turn of his countenance. I could not wonder at it, for he must have been a miracle of accomplishments in their eyes. He could imitate Punch and Judy; make an old woman of his hand, with the assistance of a burnt cork and pocket-handkerchief; and cut an orange into such funny shapes that the young folks were ready to die laughing.

(Adapted.) —Washington Irving.

1. Use a dictionary for words you do not understand.
2. Make a list of the words that show Simon's character.

Think of the person you know who is most like Master Simon, then describe him as fully and vividly as you can. Follow this model, devoting one paragraph to his personal appearance, and one or more to some of the peculiar things he does.

STUDY 249

A Character Sketch

ICHABOD CRANE

In this by-place of nature there abode in a remote period of American history, that is to say, some thirty years since, a worthy wight of the name of Ichabod Crane, who sojourned, or, as he expressed it, "tarried," in Sleepy Hollow, for the purpose of instructing the children of the vicinity. He was a native of Connecticut.

The cognomen of Crane was not inapplicable to his person. He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together. His head was small, and flat on top, with huge ears, large green glassy eyes, and a long snipe nose so that it looked like a weathercock perched upon his spindle neck, to tell which way the wind blew. To see him striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for the genius of famine descending upon earth, or some scarecrow eloped from a cornfield.

From his school the low murmur of his pupil's voices, conning over their lessons, might be heard in a drowsy, summer's day, like the hum of a bee-hive, interrupted now and then by the authoritative voice

of the master, in the tone of menace or command; or, by the appalling sound of the birch. Truth to say, he was a conscientious man and ever bore in mind the golden maxim, "spare the rod and spoil the child,"—Ichabod Crane's scholars were not spoiled.

When school hours were over, he was even the companion and playmate of the larger boys; and on holiday afternoons would convoy some of the smaller ones home, who happened to have pretty sisters, or good housewives for mothers, noted for the comforts of the cupboard. Indeed, it behooved him to keep on good terms with his pupils. The revenue arising from his school would have been scarcely sufficient to furnish him with daily bread, for he was a huge feeder and though lank, had the dilating powers of an anaconda; but to help out his maintenance, he was, according to country custom in those parts, boarded and lodged at the houses of the farmers, whose children he instructed. With these he lived successively, a week at a time; thus going the rounds of the neighborhood, with all his worldly effects tied up in a cotton handkerchief.

He assisted the farmers occasionally in the lighter labor of their farms; helped to make hay; mended the fences; took the horses to water; drove the cows from pasture; and cut wood for the winter fire. He laid aside, too, all the dominant dignity and absolute sway with which he lorded it in his little empire, the school, and became wonderfully gentle and ingratiating. He

found favor in the eyes of the mothers by petting the children, particularly the youngest; and he would sit with a child on one knee, and rock a cradle with his foot for hours together.

In addition to his other vocation, he was the singing master of the neighborhood, and picked up many bright shillings by instructing the young people in psalmody. It was a matter of no little vanity to him on Sundays, to take his station in front of the church gallery, with a band of chosen singers; where in his own mind he completely carried away the palm from the parson. Certain it is, his voice resounded far above all the rest of the congregation and there are peculiar quavers still to be heard in that church, and which may even be heard half a mile off, on a still Sunday morning, which are said to be legitimately descended from the nose of Ichabod Crane.

Our man of letters, therefore, was peculiarly happy in the smiles of all the country damsels. How he would figure among them in the churchyard between services on Sundays, gathering grapes for them from the wild vines that overran the surrounding trees; reciting for their amusement all the epitaphs on the tombstones; or sauntering with a whole bevy of them, along the banks of the adjacent mill-pond, while the more bashful country bumpkins hung sheepishly back envying his superior elegance and address.

He was, in fact, an odd mixture of small shrewdness and simple credulity. His appetite for the mar-

velous, and his powers of digesting it were equally extraordinary. No tale was too gross or monstrous for his capacious swallow.

From the "Legend of Sleepy Hollow."—IRVING.

After studying this sketch carefully, write a list of the topics treated in the several paragraphs.

Using all or part of this outline as a suggestive guide write a description of some odd character you have known. Make the description true, though the emphasis placed on certain features, or characteristics, may overdraw them.

STUDY 250

Original Composition

SKETCH OF ROSA BONHEUR

Find all you can that is most interesting about Rosa Bonheur; her early life; how she learned to paint; the work she enjoyed most; some of her best pictures. What picture in this book was painted by her?

From the best that you find, make a story. Write your story freely for the first draft, then work it over just as carefully as though it were to be put into a book.

STUDY 251

Form in Composition

REPORT OF A CONVERSATION

Write a conversation you have heard. Use direct quotations, making separate paragraphs of the remarks of each speaker.

ROSA BONHEUR *Dubufe*

STUDY 252

Description

A HOUSE

Describe the house you live in, or a house you know well, so accurately that a stranger could recognize it. Make the description brief.

1. Appearance from a little distance, including building material.
2. Plan of first floor, furnishings, and decorations.
3. The second floor.

STUDY 253

Choice of Words

Many persons use the wrong word of those in parentheses in such sentences as the following. Find which is right and read it again and again. Be sure you know the meaning of each word.

1. I wish everyone would mind (their, his) own business.
2. It rained; I (expect, suppose) you got wet.
3. Why can't you walk (like, as) I do?
4. We are (almost, most) through with our work.
5. James does not go (without, unless) his father says he may.
6. Mother is feeling (some, somewhat) better to-day.
7. Wait a moment, I am (hunting, searching) for my hat.

8. That is (as far as, all the farther) we have studied.

9. Of course, we felt (rather, kind of) sorry at leaving.

10. You may (let, leave) the papers lie on your desks.

STUDY 254

Description of a Dog

BOB

When I first knew Bob, he was at Blinkbonny toll. The tollman and his wife were old and the house lonely, and Bob was too terrific for any burglar. He was as tall and heavy as a foxhound, but in every other respect a pure, old-fashioned, wiry, short-haired Scotch terrier,—red as Rob Roy's beard,—having other qualities of Rob's than his hair,—choleric, unscupulous, affectionate, staunch,—not in the least magnanimous,—as ready to worry a little dog as a big one. Fighting was his "chief end," and he omitted no opportunity of accomplishing his end. Rab liked fighting for its own sake, too, but scorned to fight anything under his own weight; indeed, was long suffering to public meanness with quarrelsome dogs. Bob had no such weakness.

After much difficulty and change of masters, I bought him, I am ashamed to say, for five pounds, and brought him home. He had been chained for

months, was in high health and spirits, and the surplus power and activity of this great creature, as he dragged me and my son along the road, giving battle to every dog he met, was marvelous.

I very soon found that I could not keep him. He worried the pet dogs all around, and got me into much trouble. So I gave him as night-watchman to a goldsmith in Princess Street. This work he did famously. Once in passing at midnight, I stopped at the shop and peered in at the little slip of glass, and by the gaslight I saw where he lay. I made a noise, when out he came with a roar and a bang as of a sledge-hammer. I then called his name, and in an instant all was still, except a quick tapping within that intimated the wagging of a tail. He is still there,—has settled down into a reputable, pacific citizen,—a good deal owing, perhaps, to the disappearance in battle of sundry of his best teeth. As he lies in the sun before the shop door, he looks somehow like the old Fighting Temeraire.* —Dr. John Brown.

1. What do you like about the way in which the author describes this dog?
2. Select the four or five sentences that tell you most about him.
3. Read "Rab and His Friends," by the same author.
4. Perhaps someone in the class can tell about Rob Roy.

Describe in as clear and chatty a way as you can a dog you have known.

*Temeraire, a picture of a French warship of 1798, painted by Turner.

STUDY 255

Letter Writing

AN ORDER FOR BOOKS

St. Paul, Minn., Jan. 10, 1916.

Messrs. Row, Peterson & Co.,
623 Wabash Av., Chicago, Ill.

Dear Sirs:

Enclosed is a postoffice money order for four dollars and eighty-five cents ($4.85), for which please send me, by express prepaid, the following books:

Balonglong, the Igorot Boy	$ .45
History Stories of Other Lands, 6 vols.	3.00
Forest Neighbors	.40
East o' the Sun	.50
Ivanhoe	.50
	$4.85

Yours truly,
John E. Tappan.

Write an order for books you would like to own. Order these from a book store you know about.

Make an itemized bill for the books sent to you.

STUDY 256

Written Composition

MY FAVORITE WINTER SPORT

Write fully about your favorite winter sport. Before beginning, make an outline something like the following:

1. Name, time, and place.
2. Persons who take part.
3. What is done.
4. What makes it enjoyable.

STUDY 257

Literature and Composition

A RIDE FOR LIFE

Away off towards the swamp, which they were avoiding, the long, heart-chilling cry of a mother wolf quavered on the still night air. In spite of herself, Mrs. Murray shivered, and the boys looked at each other.

"There is only one," said Ranald in a low voice to Don, but they both knew that where the she-wolf is there is a pack not far off. "And we shall be through the bush in five minutes."

"Come, Ranald! Come away, you can talk to Don any time. Good-night, Don." And so saying she headed her pony toward the clearing and was off at a gallop, and Ranald, shaking his head at his friend, ejaculated:

"Man alive! what do you think of them?" and was off after the pony.

Together they entered the bush. The road was well beaten and the horses were keen to go, so that before many minutes were over they were half through the bush.

"Look at that very dark shadow from the spruce

there, Ranald," she cried, pointing to a deep, black turn in the road. For answer there came from behind them the long, mournful hunting-cry of the wolf. He was on their track. Immediately it was answered by a chorus of howls from the bush on the swamp side, but still far away. There was no need of command; the pony sprang forward with a snort and the colt followed, and after a few minutes' running, passed her.

"Whow-oo-oo-oo-ow," rose the long cry of the pursuer, summoning help, and drawing nearer.

"Whw-ee-wow," came the shorter, sharper answer from the swamp, but much nearer than before and more in front. They were trying to head off their prey.

Ranald tugged at his colt till he got him back with the pony.

"It is a good road," he said, quietly; "you can let the pony go. I will follow you." He swung in behind the pony, who was now running for dear life and snorting with terror at every jump.

"God preserve us!" said Ranald to himself. He had caught sight of a dark form as it darted through the gleam of light in front.

"What did you say, Ranald?" The voice was quiet and clear.

"It is a great pony to run," said Ranald, ashamed of himself.

"Is she not?"

Ranald glanced over his shoulder. Down the road, running with silent, awful swiftness, he saw the long, low body of the leading wolf flashing through the bars of moonlight across the road, and the pack following hard.

"Let her go, Mrs. Murray," cried Ranald, "Whip her and never stop." But there was no need; the pony was wild with fear, and was doing her best running.

Ranald meantime was gradually holding in the colt, and the pony drew away rapidly. But as rapidly the wolves were closing in behind him. They were not more than a hundred yards away, and gaining every second. Ranald, remembering the suspicious nature of the brutes, loosened his coat and dropped it on the road; with a chorus of yelps they paused, then threw themselves upon it, and in another minute took up the chase.

But now the clearing was in sight. The pony was far ahead, and Ranald shook out his colt with a yell. He was none too soon, for the pursuing pack, now uttering short, shrill yelps, were close at the colt's heels. Lizette, fleet as the wind, could not shake them off. Closer and ever closer they came, snapping and snarling. Ranald could see them over his shoulder. A hundred yards more and he would reach his own back lane. The leader of the pack seemed to feel that his chances were slipping swiftly away. With a spurt he gained upon Lizette, reached the

saddle-girths, gathered himself into two short jumps, and sprang for the colt's throat. Instinctively Ranald stood up in his stirrups, and kicking his foot free, caught the wolf under the jaw. The brute fell with a howl under the colt's feet, and next moment they were in the lane and safe.

—Ralph Connor: "The Man from Glengarry."

1. This is from a story of pioneer life in Glengarry county, Ontario. In what parts of the United States might such a thing have happened?
2. Explain, *heart-chilling, quavered, bush, clearing, ejaculated, instinctively, caught the wolf under the jaw.*
3. What impression does the author wish us to get of Mrs. Murray and the boy? Be prepared to quote passages in support of your opinions.
4. Quote expressions in the story that give you the idea of speed and excitement.
5. This is a good story to tell, either in school or at home.

STUDY 258

Dramatization

THE PIED PIPER OF HAMELIN

Bring to the class one or more copies of Browning's Pied Piper of Hamelin for study. Select the parts of the story you would like to act, and adapt and arrange as a play.

If the "Pied Piper" is not available some other story suitable for acting may be taken.

STUDY 259

An Original Story

1. Study the situation; the kind of country, where the girl is going, the kind of horse she has, and possible danger.

2. Horse and rider know the danger. Skill in this story will be shown in increasing the danger and making the girl a heroine.

STUDY 260

Form in Composition

USES OF THE COMMA—REVIEW

Notice the commas in the following sentences. State why you think each one is used. Give rules for these uses of commas, and prepare to write the sentences from dictation.

1. John, Mary, Jane, and Francis are playing by the lake.
2. "Where are you going, my pretty maid?"
   "I'm going a-milking, sir," she said.
3. Many natives of Haiti are engaged in raising sugar, tobacco, coffee, and bananas.
4. A little girl said to the beautiful Sun,
   "Good morning, good morning, our work is begun."
5. Southern California produces oranges, lemons, peaches, pears, grapes, figs, olives, walnuts, almonds, and many other kinds of fruit and nuts.
6. One of the occupations of the New England farmer is the careful cultivation of tomatoes, sweet corn, potatoes, cucumbers, cabbages, and celery.

STUDY 261

Literature and Composition

THE SHELL

Read the poem through, then study it carefully sentence by sentence and word by word:

See what a lovely shell,
Small and pure as a pearl,
Lying close to my foot,

Frail, but a work divine,
Made so fairly well
With delicate spire and whorl,
How exquisitely minute,
A miracle of design!
What is it? A learned man
Could give it a clumsy name.
Let him name it who can,
The beauty would be the same.

The tiny cell is forlorn,
Void of the little living will
That made it stir on the shore.
Did he stand at the diamond door
Of his house in a rainbow frill?
Did he push when he was uncurl'd,
A golden foot or a fairy horn
Through his dim water-world?

Slight, to be crush'd with a tap
Of my finger-nail on the sand!
Small, but a work divine!
Frail, but of force to withstand,
Year upon year, the shock
Of cataract seas that snap
The three-decker's oaken spine
Athwart the ledges of rock,
Here on the Breton strand!

—Alfred, Lord Tennyson.

1. Prepare to explain *frail, divine, fairly, spire, whorl, exquisitely, miracle, design, forlorn, rainbow frill, cataract, oaken spine, athwart, ledges, strand.*

2. In the last part of the poem, to what do the words *slight, small,* and *frail* refer?

3. What is the thought of the first part of the poem? Of the second part?

4. What was the poet's feeling as he gazed upon the shell?

Select some pretty object and describe it.

STUDY 262

The Use of Word Forms to Express Time

1. The guards saw them through the window.
2. The boys did the work for us.
3. The baby lay quiet all night.
4. Sarah laid the shawl on the chair.
5. The bakers raised the prices.
6. The children wrote their own letters.
7. Those boys ran rapidly.
8. The girls came across the lawn.
9. The old man sat by the fire.
10. The captain set us a good example.
11. The queen rose quickly.
12. Dora ate the apple.
13. The boys sang the chant.

Rewrite these sentences changing each so as to refer to present time; as, The guards *see* them through the window.

Rewrite again, using *have* or *has;* as, The guards *have seen* them through the window.

STUDY 263

AN INVITATION

A cousin in Europe has intimated his or her desire to visit America some time in the near future. Your mother has given you permission to write inviting your cousin to spend part of next summer at you home.

Tell of some of the ways in which you will try to make the visit enjoyable, and try to make your cousin feel that the welcome will be most cordial.

STUDY 264

Nature Study

Every animal is formed to adapt it more or less to its special way of living. Study three animals and write a paragraph on each in proof of the above statement. For example:

1. Birds of the woodpecker family have feet and tail formed to enable them to rest on the side of tree; a large, strong bill and a very long tongue with barbs on the sides near the end. With the bill they peck holes in decaying wood, then insert the long tongue into a worm hole and hook a worm for dinner.

2. A muskrat has warm fur, teeth like a rat or squirrel, webbed hind feet, and a long, flat, hairless tail. It lives much in the water in cold climates, feeds upon roots, bark, etc., uses its feet as paddles, and its tail as a rudder.

3. The cat has eyes adapted to seeing in very dim light, soft paws so that it can walk stealthily, and long sharp claws to catch its prey.

STUDY 265

Literature and Composition

TAMPA ROBINS

The robin laughed in the orange-tree:
"Ho, windy North, a fig for thee:
While breasts are red and wings are bold
And green trees wave us globes of gold,
Time's scythe shall reap but bliss for me—
Sunlight, song, and the orange-tree.

If that I hate wild winter's spite—
The gibbet trees, the world in white,
The sky but gray wind over a grave—
Why should I ache, the season's slave?
I'll sing from the top of the orange-tree
Gramercy, winter's tyranny.

I'll south with the sun, and keep my clime;
My wing is king of the summer-time;
My breast to the sun his torch shall hold;
And I'll call down through the green and gold—
Time, take thy scythe, reap bliss for me,
Bestir thee under the orange-tree."

—Sidney Lanier.

1. Where is Tampa? What is the time of year?
2. Why should the robin laugh? Explain *globes of gold, time's scythe.* Of what is the robin's bliss composed?
3. What is the meaning of *winter's spite? gibbet tree?*

gramercy? What grave is referred to? What would cause the robin to *ache?*

4. Explain the third stanza line by line.

5. Good poetry suggests much more than it tells. Read this poem, sentence by sentence, and write out some of the ideas that are suggested but not directly expressed.

Memorize the first stanza.

STUDY 266

Revising a Composition

HOW WE MADE OUR RED DYE

Our *room* is studying about the Pilgrims, and we thought we would like to do some of the things they did. The Pilgrims used to spin their own yarn and color it with dye they made themselves from berries, bark, or shuck of nuts. We decided to color some yarn with poke berry dye, and use it to make some of our Christmas presents with.

Part of us went with Miss Davis to get poke berries. We went out past the Forest Home Cemetery and got about twelve quarts of them.

We borrowed four dishpans of Miss Ward. We got linoleum from the high school to put on the table and floor so that the berry stain would not get on them. The janitor let us *take* the gas stove. Our table we got from the kindergarten. We had to work in the girls' bicycle room because the stove did not *work* in the kindergarten. Charles Bates went down

town *after* the alum we were to use to set the color. Mr. Clark let us have cheese-cloth to strain the *berries* through.

We picked the berries off the stems. We put enough water on them to cover them. Miss Davis had two girls stay down *there* to watch them so that they would not burn. We let them boil until the juice was all out of the berries. Then we strained *them* through the cheese-cloth. Next we put in three or four pieces of alum to make the color fast.

We let the dye boil and strained it *again*. We tied the white yarn so that it wouldn't tangle, and wet it so that it would not *be* streaked. Then we put one skein into the dye and let it boil about ten minutes. We rinsed it until all the color was out that would come out. This skein was rose colored. Then we put in the rest of the yarn. We had too much yarn and it scorched a little. This made the yarn salmon color. After we rinsed it we hung it on the bicycle hooks to dry. Next morning the children wound it into soft balls by *winding* it over their fingers.

This report was written by a group of children in the early part of the fifth school year. In many respects it is an excellent report, but it is given here in the hope that classes of older pupils will find pleasure and profit in testing their power to revise and improve it.

General Suggestions:

1. Read the report and make notes of everything you think might be improved. Consider the following:

(a) Is the division into paragraphs and sentences good?
(b) Is there variety in the form and length of the sentences, or is there an unpleasant similarity in sentences that come close together?
(c) Is the meaning of each sentence clear?
(d) Are the words well chosen? In what cases, if any, would you wish to change them?
(e) Are there any words that might as well be omitted?

Special Suggestions:

2. What criticism, if any, have you on the words in italics? What would you suggest in the place of each?

3. How many times is a certain word used at or near the beginning of a sentence? Is this repetition objectionable? How can it be avoided?

Rewrite the whole report improving it in every way you can.

STUDY 267

The Use of Negatives

The words *never, no, not, none, nothing* are called negatives. One of the common mistakes in English is the use of two negatives in a sentence. *I haven't no money,* really means *I have money.*

We say correctly:

I have no home. I haven't a home. I have nothing to read. I haven't anything to read. I have done no wrong. I haven't done any wrong.

Fill the blanks in the sentences below with *never, no, none, not, nothing, any.*

1. I can give you ——.
2. We can ——— give you any.
3. The boy has done ——— harm.
4. That boy has ——— done any work.
5. We have brought ——— fruit.
6. The girls have ——— brought any milk.
7. The prisoner said nothing.
8. He ——— said anything.
9. We have ——— water; I can give you ———.
10. The children have ——— food.

STUDY 268

Story Telling

ABRAHAM LINCOLN

The life and character of Abraham Lincoln can be largely told in stories about him. There are, in various biographies and sketches of him, numerous stories which show his tender kindness, his fine sense of honor, his determined perseverance, his keen, sound judgment, his simple indifference to display, his deep religious conviction, and many other traits.

Let each member of the class select some characteristic trait of this truly great man, find all the stories he can that show that particular trait, and write or tell them for the class.

STUDY 269

A Story to Tell

A BURNING BUILDING

I shall never forget the first time I saw a fire in the city. It was late in the afternoon. I had wan-

dered about two squares from the main business street when I heard a long weird whistle, like that of a big steamboat. People on the street stopped and gazed about, and the keepers of the little corner stores came out, looking in all directions.

Before I could guess what it meant there was a clanging of bells, and a team of three beautiful, large, grey horses, hauling a bright, smoking engine, dashed out of a building a square away and came in a lunging gallop toward me. The driver stood with his feet braced against a footboard, his back bent, and his head between his outstretched arms so that he looked like a big open letter C. A man on each side of him, standing on a side step, steadied the driver as they swung round a corner. Following the engine came one big, brown horse with a hose cart and a span of rangy blacks with the hook-and-ladder wagon.

By this time the streets were swarming with men, women and children running in the direction the firemen had gone. Of course I joined the hurrying throng. When we had gone about three squares we found the sidewalks blocked by the eager crowd. Stepping into the street I saw that the fire was in an old, four-story, frame hotel, from the roof of which flames were already bursting, while from many windows men and women were throwing their belongings.

A fat man in shirt-sleeves and apron rushed from the dining room with a stack of plates three feet high. He looked hurriedly about for a good place to put

them, then, apparently remembering something else, dropped them with a crash upon the pavement and stumbled back into the hotel.

Already the engine was pumping a great stream of water over the roof, and the firemen were climbing a ladder with the large hose that had been attached to a hydrant. There was a crash of wood and glass. A fourth story window had been smashed in with a single blow of a fireman's axe and two men entered, pulling the hose after them. When inside, one of them turned and signaled to a man at the hydrant to start the water.

Half disappointed, I saw the flames disappear from above the roof and the dense black smoke give place to gray steam. Within ten minutes the firemen were coming out of the building, the guests were trying to find what they had thrown upon the street, and the crowd was scattering as rapidly as it had gathered.

1. Read the story carefully to get an idea of the whole event.

2. Read it again slowly and make a list of the twelve to fifteen pictures you see.

3. What three or four things especially impressed the hearing of the author of this story?

4. There are ten or twelve words that are especially good for conveying the idea intended. See how many of them you can find.

5. Why did the writer tell about the man with the dishes? What words add to the effect?

6. Is the story well told? Give reasons for your answer.

STUDY 270

An Original Story

A STORY OF A FIRE

There has been a fire; a building burned. Describe what you saw and heard. Remember the fire-bell or whistle, the horses with the fire engine, the hose-cart, the people. Try to make your pictures clear.

If you live in the country perhaps you have seen a barn struck by lightning.

Those who prefer may take any exciting incident.

STUDY 271

Literature and Composition

THE CLOUD

I bring fresh showers for the thirsting flowers,
From the seas and the streams;
I bear light shade for the leaves when laid
In their noonday dreams.

From my wings are shaken the dews that waken
The sweet buds every one,
When rocked to rest on their mother's breast
As she dances about the sun.

I sift the snow on the mountains below,
And their great pines groan aghast;
And all the night 'tis my pillow white,
While I sleep in the arms of the blast.

I am the daughter of earth and water,
And the nursling of the sky;
I pass through the pores of the ocean and shores,
I change, but I cannot die.

—Percy Bysshe Shelley.

1. Prepare to explain what is meant by each statement in this extract from "The Cloud."
2. If you think the following words well chosen explain why: *thirsting, light, noonday, shaken, weaken, dances.*
3. Select other words that you think are aptly used.
4. Find the whole poem and read it.
5. Write a story which shows the truth of the last line.

Memorize the part of the poem given here.

STUDY 272

Letter Writing

AN ORDER FOR A MAGAZINE

Write an order for the St. Nicholas magazine. It is three dollars a year. The address is The Century Co., Union Square, New York City. State in what form you are sending the money, with what number the subscription is to begin, and to what address you wish the magazine sent.

Memory Quotation

Our doubts our traitors are
That make us lose the good we oft might win,
By fearing to attempt.

—Shakespeare.

STUDY 273

Letter Writing

An Essay

THE LAST BOOK I READ

Write a short essay on the last book you read, or some other book read recently, using the following paragraph topics:

1. Name of book, author, when read.
2. Kind of book, the characters, what they do, etc.
3. Whether liked, with reason.
4. Compared with any other book.

STUDY 274

Art and Composition

SHEPHERDESS AND SHEEP

Tell in your own way of what this is a picture. Study the sheep. Have they been sheared lately? Study the dress of the shepherdess. What is the long stick? What does she do with it? What is she doing now? What are the white things in the grass? What time of year is it? Give your reasons. What time of day is it? What is your reason for thinking so?

Who painted the picture? How did he want us to feel towards the shepherdess and the sheep?

A great many artists have painted a flock of sheep, usually attended by a shepherd. Think carefully about it and see if you can find a good reason why this subject should be so popular.

Describe this picture so fully that one who had not seen it could imagine it.

SHEPHERDESS AND SHEEP *Millet*

STUDY 275

Review of Punctuation

THE COMMA AND THE APOSTROPHE

Write the rules that you have learned for the use of the comma and the apostrophe and give an example to show the use of each rule.

STUDY 276

Literature and Composition

THE BOY WASHINGTON

At the time of Washington's boyhood, there was, as now, in Virginia, great fondness for splendid horses. Lady Washington had a span of iron-grays,

very spirited, and very beautiful. With much pride she used to sit at her window and gaze upon the noble creatures feeding upon the lawn, and often gamboling like children at play.

One of these fiery colts, though accustomed to the harness with his mate, had never been broken to the saddle. Some large boys, companions of George, one day, in a frolic, endeavored to mount the fiery steed. It could not be done. George, who was then about thirteen years of age, approached, soothed the animal by caresses, and, watching his opportunity, leaped upon his back. The horse, half terrified, half indignant, plunged and reared in the vain attempt to free himself of his rider, and then, with the speed of the winds, dashed over the fields. George, exultant, sat his horse like a centaur, gave him free rein, and, when he flagged, urged him on.

Fearless, ardent, imprudent, he forgot the nervous energy of the noble animal, and was not aware of the injury he was doing until the horse broke a blood vessel, and dropped beneath him. Covered with foam, and gasping for breath, the poor creature almost immediately died. George was greatly alarmed, and hastened to his mother to tell her what he had done. Her calm and characteristic reply was:

"My son, I forgive you, because you have had the courage to tell me the truth at once. Had you skulked away, I should have despised the cowardly weakness."

Adapted from "Lives of the Presidents."

1. What do you like in the way this story is told?
2. What words help to make the story lively?
3. Is it properly paragraphed? Prepare to give reasons for your answer.
4. Mention the qualities in the boy that are revealed by the story.

Write another story of a young boy that shows some of these same qualities.

STUDY 277

Right Use of Words

SEEN AND SAW, DID AND DONE

Probably no other two English words are abused so much as *seen* and *done.* Ignorant, careless persons call these little words up many times a day and make them do work that is the special duty of *saw* and *did.* To add to this unfairness they make them work alone, in spite of the fact that the rules of the English language game say each of these words should always have one or more helpers.

It is all right to say: I *have seen* ———. I *had seen* ———. *Have* you *seen* ———? He *has seen* ———. But it is very, *very* bad English to use *seen* in place of *saw* in such a sentence as, We saw a flying fish to-day.

Similarly we say: The girls *have done* well. The man *had done* his work at noon. Fred *has done* his problems. Notice that *done* always has one of those little helpers, *has, have,* or *had.*

Fill the blanks in the following sentences with *did, done, seen,* or *saw.*

1. We ——— a beautiful sunset.
2. When Fan ——— the broken cup she said, "Who ——— that?"
3. The men ——— their duty and ——— it.
4. Frank ——— the sprinkling before he ——— the rain.
5. We know you ——— it; we ——— you.
6. At the foot of the hill the men ——— a house.
7. I ——— that it could not be ———.
8. Frances ——— what she ——— needed doing.
9. The doctor has ——— the man and ——— what he could for him.

STUDY 278

Letter Writing

ACCEPTANCE OF AN INVITATION

Imagine that you are the cousin written to in Study 263. Write a letter accepting the invitation, expressing your thanks, and stating about what time you expect to arrive.

STUDY 279

Original Description

A DRIVE INTO THE COUNTRY

Of the delights of that drive over the open country, I can give no idea. We climbed long hills; we rode by the side of cool, dashing streams; we paused under

the shadows of wayside trees; we caught sight of a thousand forms of frolic life on the fences in the forests, and in the depths of crystal pools; we saw men at work in the fields, and I wondered if they did not envy us; we met strange people on the roads, who looked at us with curious interest; a black fox dashed across our way, and, giving us a scared look, scampered into the cover and was gone; bobolinks sprang up in the long grass on wings tangled with music, and sailed away and caught on fences to steady themselves; squirrels took long races before us on the roadside rails; and far up through the trees and above the hills white-winged clouds with breasts of downy brown, floated against a sky of deepest blue. Never again this side of heaven, do I expect to experience such perfect pleasure as I enjoyed that day. I had a delight in all forms and phases of nature, sharpened by the expectations of new companionships and of a strange new life that would open before I should sleep again.

From "Arthur Bonnicastle," by J. G. Holland.

Arthur was going away from home for the first time. He and his father were driving across the country to Mr. Bird's school, where Arthur was to remain. He was very glad to attend this school.

Notice how the author has expressed different actions: *climbed, rode, paused, caught, saw, wondered, met, dashed, scampered, sprang, sailed away, caught, took and floated.*

Do you have a feeling of movement, action, or quiet excitement when you read this selection?

What has the author done that stirs such feeling?

Are there any expressions in the selection that you do not understand? Why is there only one paragraph?

Study the extract carefully, then write of an adventure showing action.

STUDY 280

Explanation

A PROCESS

Consider carefully some process you know well. Make an outline of the steps in the process; then write as full and clear an explanation of the various steps as you can.

Suggested topics:

1. Making a kite, a bird house, a boat, or a windmill.
2. How to make soup, biscuit, candy, or maple sugar.
3. Printing or binding a book.
4. Some factory process with which you are familiar.

STUDY 281

Literature and Composition

THE BELFRY PIGEON

"On the cross-beam under the Old South* bell, the nest of a *pigeon* is builded well. In summer and winter that bird is there, out and in with the morning air; I love to see him *track* the street with his *wary*

*The Old South is a church in the busy part of Boston. It was an important meeting place during the time of the Revolutionary War.

eye and *active* feet; and I often watch him as he springs circling the steeple with *easy* wings, till across the *dial* his shade has passed, and the belfry edge is gained at last. Whatever is rung on that noisy bell, chime of the hour or funeral *knell,* the dove in the belfry must hear it well; whatever tale in the bell is heard, he *broods* on his folded feet unstirred, or, rising half in his rounded nest, he *takes the time* to smooth his breast, then *drops again* with *filmed* eyes, and sleeps as the last *vibration dies.*"

—Nathaniel P. Willis.

1. Read this over again and again until you can see the picture.
2. Try to find any words you could omit and not have the picture marred. Notice the value of each word in helping you to form the picture.
3. Use other words for those italicized, but do not change the meaning of the sentences.
4. Copy this poem, arranging it in the usual form.

STUDY 282

Literature and Composition

THE YELLOW VIOLET

When beechen buds begin to swell,
And woods the bluebird's warble know,
The yellow violet's modest bell
Peeps from the last year's leaves below.

Ere russet fields their green resume,
Sweet flower, I love, in forest bare,

To meet thee, when thy faint perfume
Alone is in the virgin air.

Of all her train, the hands of spring
First plant thee in the watery mould,
And I have seen thee blossoming
Beside the snow-bank's edges cold.

The parent sun, who bade thee view
Pale skies, and chilling moisture sip,
Has bathed thee in his own bright hue,
And streaked with jet thy glowing lip.

Yet slight thy form, and low thy seat,
And earthward bent thy gentle eye,
Unapt the passing view to meet,
When loftier flowers are flaunting nigh.

Oft, in the sunless April day,
Thy early smile has stayed my walk,
But midst the gorgeous bloom of May,
I passed thee on thy humble stalk.

So they, who climb to wealth, forget
The friends in darker fortune tried.
I copied them—but I regret
That I should ape the ways of pride.

And when again the genial hour
Awakes the painted tribes of light,

I'll not o'erlook the modest flower
That made the woods of April bright.

—WILLIAM CULLEN BRYANT.

1. What words does the poet use in this poem to suggest color in the flower and its surroundings? Which words call attention to the form and fragrance of the flowers?

2. Explain *beechen, resume, parent sun, unapt, loftier, gorgeous, copied, genial.*

3. When are we most likely to notice the violet? When to ignore it? Why? What lesson does the poet draw from this?

Memorize the two stanzas you like best.

Write an account of a trip to the woods in spring.

(a) The time, the place and the persons.
(b) What was found or observed, that was of interest.
(c) Memories of the trip that are especially pleasant.

STUDY 283

Reproduction

A HUMOROUS STORY

Take a day or two to look up the best humorous story you can find. Read it until you make it your own; then write it in your own way. See Study 186.

STUDY 284

Letter Writing

THE CIRCUS

A circus is coming, or has been in town. Write a letter to a friend telling about it. Illustrate your letter if you wish. Make an outline of the topics of your letter before beginning to write.

STUDY 285

Review of Uses of Capital Letters

Write out the rules you have learned for the use of capital letters, and give an example of each use.

STUDY 286

Art and Composition

First, look up *connoisseur* in the dictionary. In what are the dogs so much interested? What do you think the artist has drawn? Would you like to own such a dog as either of these? Why?

Study the life and work of Landseer and make as interesting a story as you can about him.

STUDY 287

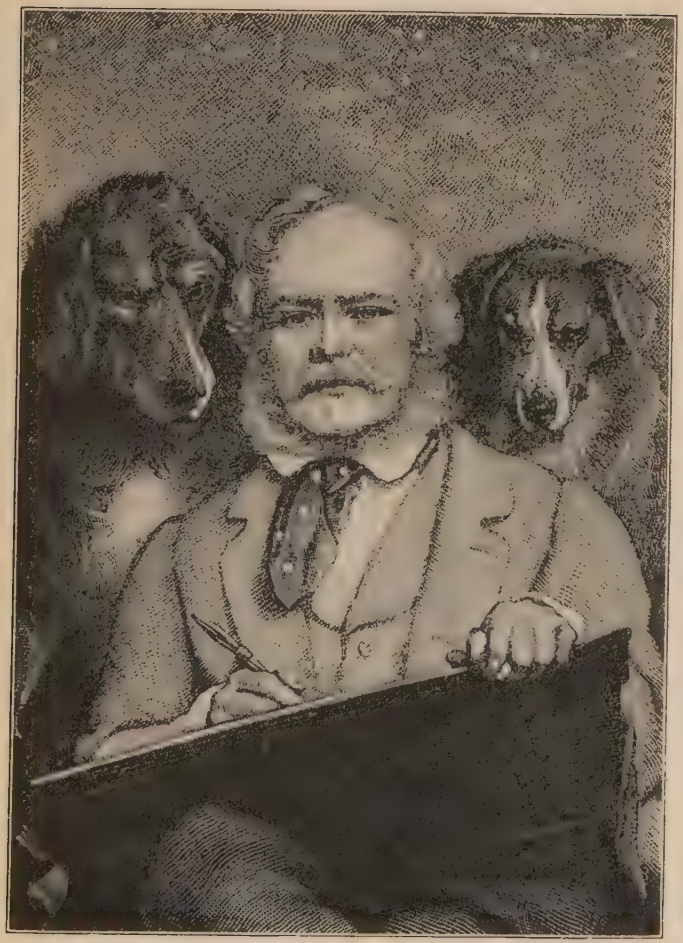
Literature and Composition

TRAY

A beggar-child
Sat on a quay's edge; like a bird
Sang to herself at careless play,
And fell into the stream. "Dismay!
Help, you the standers-by!" None stirred.

By-standers reason, think of wives
And children ere they risk their lives.
Over the balustrade has bounced
A mere instinctive dog, and pounced
Plumb on the prize. "How well he dives!"

"Up he comes with the child, see, tight
In mouth, alive, too, clutched from quite



THE CONNOISSEURS *Landseer*

A depth of ten feet—twelve, I bet!
Good dog! What, off again? There's yet
Another child to save? All right!

"How strange we saw no other fall!
It's instinct in the animal.
Good dog! But he's a long while under;
If he were drowned I should not wonder—
Strong current, that against the wall!

"Here he comes, holds in mouth this time—
What may the thing be? Well that's prime!
Now, did you ever? Reason reigns
In man alone, since all Tray's pains
Have fished—the child's doll from the slime!"

—Robert Browning.

1. Explain *quay's edge, dismay, balustrade, instinctive, plumb, prime, reigns.*

2. What sentences, if any, do you not understand?

3. What is unusual about the way in which this story is told? Do you like it? Why?

Write another story you know of a dog saving someone from drowning.

STUDY 288

Writing a Report

A BIRD STORY

Write about birds you have observed:

1. When they came.
2. Building the nest.
3. Care of the little ones.
4. Teaching the young ones to fly.
5. When they went away.

STUDY 289

Literature and Composition

CONSIDER

Consider
The lilies of the field, whose bloom is brief—
We are as they;
Like them we fade away,
As doth a leaf.

Consider
The sparrows of the air of small account;
Our God doth view
Whether they fall or mount—
He guards us too.

Consider
The lilies, that do neither spin nor toil,
Yet are most fair—
What profits all this care,
And all this toil?

Consider
The birds, that have no barn nor harvest-weeks;
God gives them food—
Much more our Father seeks
To do us good. —CHRISTINA G. ROSSETTI.

1. Give the thought of each stanza; then the central thought of the whole poem.

2. In what sense does the poet use *account, mount, profits, coil, harvest-weeks?*

Memorize the poem.

STUDY 290

Summary for Review

THE USES OF CAPITAL LETTERS

Capital letters should be used:

1. At the beginning of every sentence, of every line of poetry, and of all direct quotations.

(a) Our next friend was a shepherd dog.
(b) How do you like to go up in a swing
Up in the air so blue?
Oh, I do think it the pleasantest thing
Ever a child can do!
(c) Robin Hood said, "Give me my bow."

2. To begin all names of persons, including words referring to the Deity, and special names of places, animals, etc.

(a) George Washington.
(b) Creator, Jehovah.
(c) New York.
(d) Jumbo.

3. To begin the names of the days of the week, and of the months of the year, or abbreviations of such names.

(a) Monday, Mon.
(b) September, Sept.

4. For the word "I."

"When I am a man, I shall make just such things too."

5. To begin a title attached to a person's name, and for all initials.

(a) Oliver Wendell Holmes, Esquire.
(b) Oliver Wendell Holmes, M. D.
(c) O. W. Holmes.

6. To begin the first and each important word in the title of a person, book, poem, story, newspaper, and the like.

(a) The President of the United States.
(b) Wild Animals I Have Known.
(c) The Pied Piper of Hamelin.
(d) The Nurnberg Stove.
(e) The Youth's Companion.

SOME SIMPLE RULES IN PUNCTUATION

1. The period is used in two ways:

(a) To show the end of a complete statement or of a command.

Shylock, the Jew, lived at Venice.

(b) After an initial letter or any abbreviation of a word.

H. W. Longfellow.
Mon. Feb. adj.

2. The question mark (?) should be placed after every question.

"What seek ye?" quoth the good man.

3. The exclamation mark should follow an exclamatory word, phrase, or sentence.

(a) O beautiful!
(b) To horse! To horse!
(c) For he said, "Fight on! fight on!"

4. The comma is most commonly used after the name of a person addressed; after each word or phrase, except the last, in a series; and after words introducing a short direct quotation.

(a) Arthur, you may bring the book.

(b) Washed, combed, groomed, petted, and luxuriously stabled, the Holstein cows of Holland can envy no animal the world over.

(c) Toby was a strong, coarse dog; coarse in shape, in countenance, in hair and in manners.

(d) And the Lord said, "Let there be light."

5. The apostrophe is used:

(a) In contractions to denote the omission of one or more letters.

Can't. B'ld'g.

(b) With "s" to indicate ownership. When the name of the owner ends in "s" it is usual to add only the apostrophe.

Mary's.

Mr. Jones's book.

6. The hyphen has two uses:

(a) To separate the parts of words compounded but not made one word.

Twenty-five, text-book.

(b) At the end of a line where one or more syllables of a word have to be placed at the beginning of the next line.

The ascent of Vesuvius is no mean undertaking.

7. The semi-colon is used between sentences already divided by commas; between sentences not closely connected; or where the joining word is omitted.

If I ever met you, it must have been long, long ago; but, to be frank, I do not recall your face.

The men work in the fields; the women in factories; the children grow up like Topsy.

INDEX

Abbreviations, 28, 37, 115, 129
Accepting an Invitation, 57, 288
Alcott, Louisa M., 59, 160, 225
Allingham, William, 74
Andersen, Hans Christian, 56
Apostrophe, Use of, 39, 82, 135, 160, 164, 171, 178, 199, 206, 285, 300
Apple Orchard in the Spring, An, 174
Arab and His Steed, The, 202
Arthur Bonnicastle, 239, 288

Bates, Clara Doty, 86
Battle of the Ants, The, 214
Belfrey-Pigeon, The, 290
Bill, A Receipted, 212
Black Beauty, 92
Bluebird, The, 100, 184
Bob, 263
Bonheur, Rosa, 79, 261
Boy Washington, The, 285
Boy's Song, A, 111
Brave Mother, A, 37
Bringing in the Newborn Calf, 102
Brown, Dr. John, 263
Browne, J. G., 121, 131, 159
Browne, Samuel, 90
Browning, Robert, 294
Brush and Straw, 254
Bryant, William Cullen, 232, 291
Burning Building, A, 279
Burroughs, John, 65, 184

Capital Letters, Uses of, 21, 28, 34, 37, 54, 67, 99, 108, 120, 170, 195, 196, 294, 298
Carlyle, Thomas, 84
Cary, Alice, 138
Cat, the Money, and the Chestnuts, The, 77
Character Sketch, A, 225, 255, 257
Cherub, the Cheerful, 196, 232
Circus, The, 129
Cloud, The, 282
Clouds, 107
Clytie, 22
Comma, Uses of, 46, 50, 51, 70, 75, 160, 199, 206, 217, 271, 285, 299
Composition, Form in, 21, 27, 34, 43, 46, 50, 51, 53, 59, 60, 67, 70, 75, 82, 85, 92, 99, 109, 118, 129, 135, 160, 171, 178, 188, 195, 199, 212, 217, 224, 237, 238, 241, 250, 260, 271, 285, 298, 299, 300
Composition, Improving a, 188
Composition, Original, 17, 23, 30, 32, 44, 45, 52, 58, 64, 66, 67, 68, 69, 72, 73, 75, 77, 78, 80, 82, 83, 88, 89, 105, 108, 109, 114, 116, 117, 121, 123, 124, 129, 131, 135, 136, 140, 143, 144, 145, 147, 148, 149, 151, 153, 154, 158, 162, 163, 168, 169, 170, 173, 175, 180, 181, 186, 191, 194, 196, 198, 202, 206, 208, 214, 215, 218, 219, 222, 227, 228, 229, 232, 237, 242, 249, 254, 255, 256, 260, 262, 264, 265, 270, 273, 282, 284, 288, 290, 293, 294, 296
Composition, Revising a, 276
Connoisseurs, The, 295
Collodi, C., 250
Cooper, George, 146
Conner, Ralph, 266
Consider, 297
Conversation Lesson, A, 30
Conversation, Report of a, 260
Cram, W. E., 231

Daisies, 29
Darling, Grace, 178
Dates, Writing, 28, 129
Description, 181, 198, 227, 262, 263, 288
Description of a Dog, 263
Dickens, Charles, 122

Dictation, 20, 28, 37, 43, 46, 50, 53, 59, 62, 67, 70, 75, 82, 92, 99, 135, 136, 160, 170, 171, 178, 188, 199, 217, 225, 250, 271
Diffenbach, 233
Directions, Giving, 140, 170
Dodge, Mary Mapes, 36, 124
Dramatization, 88, 269
Dress Parade, The, 121
Drive into the Country, A, 288
Dubufe, 261

Envelopes, Addressing, 33, 183
Exclamation Marks, 62, 119, 135, 206, 250, 299
Evening, 221
Explanation, 145, 163, 166, 201, 229, 290

Fairy Tale, An English, 151
Farmer and the Bicycle, The, 239
Farmer and the Brownie, The, 188
Father Bruin, 40
Feeding Her Birds, 207
Field, Eugene, 170
Fido's Little Friend, 93
First Buttercups, 63
First Steps, 61
Flight of the Birds, The, 150
Fox, The, 231
From a Railway Carriage, 193

Gould, Hannah, F, 57
Grace Darling, 179
Grapevine Swing, The, 189

Hardy, 228
Hare and the Tortoise, The, 32
Hemans, Felicia D., 164
Hirth—Dufrenes, 17
Hogg, James, 112
Holland, J. G., 239, 288
How We Made Our Red Dye, 276
Howitt, William, 155
Hyphen, 75, 199, 206, 300

Ichabod Crane, 257
Inferred Conversation, An, 172
Invitation, Accepting An, 57, 288
Invitation, An, 274
Invitation, Informal; Acceptance and Regrets, 129, 153, 158
Irving, Washington, 255, 257

Jack Frost, 57
Jackson, Helen Hunt, 18, 48
Judging by Appearances, 135

Kimball, Harriet McEwen, 150

Lanier, Sidney, 275
Landing of the Pilgrim Fathers, 164
Landseer, 145, 177, 295
Lark and Her Young Ones, The, 51
Legend of Sleepy Hollow, 257
Letter, A Business, 223
Letter, A Model, 26, 102, 132, 209
Letter Writing, 27, 33, 34, 47, 64, 72, 78, 92, 102, 111, 114, 124, 130, 138, 145, 153, 158, 163, 171, 176, 182, 191, 198, 217, 230, 238, 265, 283, 284, 288, 293
Lions at Home, 79
Little Stream, A, 49
Lives of the Presidents, 285
Longfellow, Robert, 62
Loveman, Robert, 62
MacDonald, George, 251
Mackay, Charles, 81
Man from Glengarry, The, 266
Marcke, 221
Martin, William, 174
Master Simon, 255
Memory Selections, 19, 20, 30, 48, 49, 62, 75, 87, 91, 112, 137, 150, 164, 175, 196, 211, 237, 276, 283, 293, 297
Millet, 61, 207, 285
Miller, Emily Huntington, 100
Miller of the Dee, 81
Moonbeam's Christmas Story, The, 243
Months, 28
Mueller, 197
My Kingdom, 220

Names, Singular and Plural Forms of, 60
Narcissus, 114

Nature Study, 108, 231, 274
Negatives, Use of, 278
Nell and Her Bird, 35
Norse Lullaby, 170
Norton, Mrs., 202
Not to Be Caught With Chaff, 228
November, 138

October's Bright Blue Weather, 47
Off to America, 17
Order for Books, An, 265

Paragraphing, 24, 38, 39, 44, 45, 66, 68, 69, 73, 78, 80, 88, 89, 116, 117, 122, 148, 149, 168, 169, 195, 218, 219, 224, 225, 227, 238, 239, 242, 250
Passing Show, The, 131
Peck, Samuel Minturn, 189
Penn and the Indians, 141
Pied Piper of Hamelin, 269
Pine Tree, The, 54
Piper and Nutcrackers, 177
Prescott, Mary N., 120
Pronunciation, 64, 76, 85, 87, 184, 189, 251
Proverbs, 163, 255
Pueblo Homes, 201
Punctuation, 21, 27, 28, 37, 46, 50, 51, 53, 59, 75, 92, 99, 100, 109, 129, 136, 170, 188, 195, 225, 238, 239, 250, 285, 299

Question Mark, 20, 21, 28, 70, 92, 93, 99, 100, 106, 109, 118, 150, 160, 170, 174, 188, 199, 224, 238, 239, 250, 299
Quotation Marks, 53, 59, 67, 70, 75, 92, 93, 99, 100, 106, 109, 118, 135, 136, 150, 160, 170, 178, 188, 195, 199, 224, 238, 239, 250, 271
Quotations, Broken, 92, 118, 224, 250
Quotations, Direct, 53, 118, 237
Quotations, Indirect, 118, 237

Raining, 62
Receipts, Writing, 241
Report, Writing a, 181, 262, 296
Richardson, Frederick, 24, 25, 44, 45, 68, 69, 88, 89, 116, 117, 148, 149, 168, 169, 218, 219, 242, 270
Ride for Life, A, 266
Robert of Lincoln, 232
Robin Hood, 125
Rogers, Julia E., 108
Rossetti, Christina G., 297

Sandpiper, The, 160
Saved, 145
Seasons, The, 146
Sentence, The, 20, 21, 189
Sentences, Combining, 200
Sentences, Troublesome, 80, 84, 90, 218, 162, 173, 194
September, 18
Sewell, Anna, 92
Shell, The, 271
Shelley, Percy Bysshe, 282
Shepherdess and Sheep, 285
Sherman, Frank Dempster, 29, 107
Song of the Wind, The, 134
Spelling and Punctuation, 59, 75, 92, 135, 160, 170, 217, 225, 285
Squirrel Wisdom, 65
Stevenson, Robert Louis, 193, 195, 220
Story, A Humorous, 123, 239, 241, 293
Story, An Original, 17, 23, 39, 44, 56, 67, 77, 88, 105, 114, 116, 136, 147, 151, 158, 162, 168, 186, 212, 218, 238, 241, 249, 270, 282
Story by Suggestion, 83, 237
Story, Completing a, 208
Story of Grace Darling, 178
Story Reproduction, 22, 32, 35, 40, 54, 84, 99, 114, 128, 159, 249, 269, 279, 281, 287, 296
Story-Telling, 35, 279
Story to Tell, A, 279
Stump Speech, The, 159
Summary, 105, 191, 298
Sweet Pea, The, 20

Tampa Robins, 275
Tennyson, Alfred Lord, 271
Thanksgiving, 137
Thaxter, Celia, 160
Thomsen, 40
Thoreau, Henry D., 214
Thought, 211
Three Wishes, 151

Titles, Writing, 43
Tray, 294
Trip with the Carrier, A, 122
True Hero, A, 83

Vacation Experience, A, 212
Violet, The Yellow, 291
von Bremen, Meyer, 31, 103

What Mother Has Brought, 31
What Was It? 124
Whittier, J. G., 196
Who Likes the Rain? 286
Willis, Nathaniel P., 290
Wind and the Moon, The, 290
Wind in a Frolic, The, 155
Windmill, The, 70
Wishing, 73
Words, Choice of, 19, 23, 30, 76, 110, 130, 140, 154, 167, 181, 216, 262
Words Commonly Mispronounced, 64, 76, 85, 87, 184, 189, 195, 230
Words, Correct Forms of, 251
Words Divided at the End of a Line, 85
Word-Forms, Use of, 222, 229, 243, 273
Words, Right Use of, 39, 46, 49, 59, 66, 72, 93, 101, 113, 122, 136, 144, 147, 150, 175, 187, 198, 208, 287
Work, 119
Wonderful World, The, 90

Zobel, 179